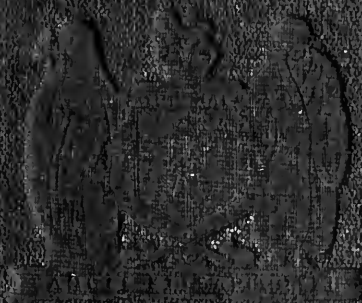




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# KING'S COLLEGE LECTURES

ON

## ELOCUTION.

BEING THE SUBSTANCE OF THE

INTRODUCTORY COURSE OF LECTURES AND PRACTICAL  
INSTRUCTION IN PUBLIC READING AND SPEAKING,

ANNUALLY DELIVERED BY

CHARLES JOHN PLUMPTRE,

LECTURER ON PUBLIC READING AND SPEAKING, KING'S COLLEGE, EVENING  
CLASSES DEPARTMENT.

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Dedicated by Permission to

H.R.H. THE PRINCE OF WALES.

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LONDON:

T. J. ALLMAN, 463, OXFORD STREET.

1870.

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## P R E F A C E .

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**N**INE years have now nearly passed away since I published the substance of an introductory course of Lectures on the elements of Elocution, which under the sanction of the Vice-Chancellor I had been delivering to members of the University at Oxford, during the Michaelmas Term, 1860. This volume met with a very flattering reception, alike on the part of the public and the press, and I gladly take this opportunity of expressing my grateful sense of such encouragement, and I offer more especially my best thanks to the reviewers and critics of the various magazines and newspapers for the favourable notices they were pleased to give of my first venture in this department. The work in question soon became out of print, and I have frequently been asked to publish a new and fuller edition. Many circumstances—but particularly constant occupation of time as a public lecturer, as well as private teacher, of the art of Elocution—have tended to delay my carrying my wish to do so into effect. But now, availing myself of the comparative leisure and rest from my ordinary labours afforded by the past vacation, I have thought it best, instead of giving a new edition of a previous work, to re-arrange all the former materials, with very much more, and, from the notes prepared for my “King’s College Evening Class Lectures on Public Reading and Speaking,” to write out the substance of the whole introductory course. I trust that this

may serve to refresh the memories of former students, as well as afford suggestions to those persons whose professional or public life may require them to be at least in some degree versed in the art of reading aloud, or of *extempore* speaking. This latter subject was but very slightly glanced at in my former book, and at Oxford I have confined my practical instruction entirely to the art of Public Reading. But at King's College, instruction in Public Speaking is most properly added to that of Public Reading; and with great reason, for it by no means follows that excellence in the one art is a guarantee of equal excellence in the other. Indeed, I have known more than one instance of a person acknowledged to be on all sides a first-rate Public Reader, being comparatively a very indifferent *extempore* speaker; and I have known on the other hand a man, who for excellent and well-arranged thoughts, fluency of language, and freedom and animation in delivery, would well deserve to be called an unusually good *extempore* speaker, yet comparatively fail and seem to be dull and tame, monotonous and fettered in every way, when reading from a book. Of course our aim should be equal excellence in both branches of the art which is taught, but on more than one occasion at King's College, one man at the end of the Session has carried off the prize for Public Speaking, and another for Public Reading.

It is therefore on this account that in the present volume I have devoted a considerable part to the subject of *extempore* speaking. I do not of course mean to say anything so absurd as that a man may be made an excellent Reader or Speaker merely by reading books, or hearing Lectures on Public Reading and Speaking, without actual practice. It would be equally as unreasonable to say that a person can become an excellent player on the organ or piano, or a fine vocalist, by studying a treatise on music or singing, without practice under a competent instructor. But in all these cases acquaintance with the *theory* of the art is first requisite, and then the due *practice* regularly carried out will ensure more or less proficiency, according to

natural gifts and steadiness of application. And this holds equally good in Public Reading and Speaking as it is acknowledged to hold good in music, singing, painting, or any other art.

I cannot conclude these few prefatory remarks better than by quoting the words of the present Dean of Ripon (the Rev. Hugh McNeile, D.D.), who in closing a course of Lectures on the Church of England, delivered nearly thirty years ago at the Hanover Square Rooms, London, forcibly remarked in reference to educational training for the Ministry :—

“We are exhorted by an apostle to make *full proof* of our ministry, and reminded that we are debtors, not to the Greek only, but to the barbarian also : to the wise and to the unwise. But here is the difficulty. In order to rouse the careless, and interest the unwilling, energetic measures and words are indispensable. But in the exercise of energy there is a liability to forget gracefulness, and thus expose the effort made for one part of the population to the ridicule of another. Such ridicule is carefully to be avoided, not on account of the clergyman ridiculed (*he* may easily bear it), but on account of the people, who are thus supplied with a handle, or at least what is frequently used as a handle, against religion. It is not enough to say that this is unreasonable in them : we must avoid, as far as lieth in us, even the appearance of evil, and endeavour if possible to silence prejudice as well as satisfy reason. To be at once energetic and graceful demands much strength, and much self-possession, and much practice, and much knowledge ; knowledge not of books only, but of men also . . . . The age demands talent in every department, and while we most cordially agree in the opinion lately expressed in his place in Parliament by one of Her Majesty’s ministers, that the clergy of the Church should not be supported merely because they are ‘popular, eloquent, and plausible preachers,’ we cannot but feel at the same time that if unwillingness on the part of the outstanding population be a good practical argument in favour of endowments for the Church,

it is equally so for the highest possible cultivation of what shall be popularly effective in the minister.

“No one who has given even a passing attention to the habits and feelings of our people can doubt of the immense effect of a ready and natural elocution: yet how little attention is paid to a right training for its acquirement! Looking at the ministrations of the Church practically and in detail; following them from the pulpit to the school-room, from the catechetical lecture to the chamber of sickness, from the instruction and consolation of the dying poor to the kind but dignified reproof of the careless and frequently half-intoxicated bystanders, from the abode of squalid misery to the parlour of worldly-minded avarice, fortified by incipient, perhaps confirmed, scepticism; from all these, to the platform for the propagation of Christian knowledge, or the exposure of anti-Christian error;—in whatever department of his labours you contemplate the minister of the Church, *it would be difficult to estimate the advantage that might, under the divine blessing, be derived from Elocution classes in our Universities*, where under the management of competent professors, our young men might be trained in recitation, both of selections from standard authors and of their own compositions on set subjects . . . . Instead of superseding any part of the present process, this might be added to it all; and if candidates for Orders were thereby delayed a year, there would be more than compensation for the delay in the increased competency for the work.”

The ideas thus forcibly put forth by the eloquent divine who, in his own person, affords a striking example of great natural powers of oratory, developed and cultivated by elocutionary study and practice to the highest degree of perfection, must have been more or less felt by thousands—laymen as well as clergymen—who have at all considered the subject in any of its many forms and phases. No one can look around him, indeed, without being impressed with their truth and importance. Earnestly do

I hope that the time is at hand when the national reproach of not having a regular system of training in the arts (to the Church and the Bar the all-important arts) of public reading and speaking, at our Universities, as suggested, not alone by the preacher whom I have quoted, but by many eminent thinkers and writers during the last twenty years, may be removed from amongst us ; and that ere long a regular Professorship of Elocution may be found attached not only to our great Universities, but to all Theological and Collegiate Institutions throughout the country.

It will be seen that my aim in publishing these lectures in a condensed form has been to impart as much practical information in the art which I profess to teach, as can be conveyed in this necessarily imperfect manner ; and that information I have endeavoured to give in the plainest and simplest language.

CHARLES JOHN PLUMPTRE.

I, ESSEX COURT, TEMPLE, LONDON.

*November, 1869.*







## CONTENTS.

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### LECTURE I.

Introduction. What is Elocution? Definition of the term. Reasons why Elocution in its true sense should be regularly studied by all persons, and form part of a systematic course of education for both sexes. Advantages that will necessarily result from such cultivation. Opinions of eminent men. Extract from the speech of the Archbishop of York at King's College. Dr. Channing's view of the subject, &c. The various advantages that result from an acquaintance with the principles of Elocution, generally considered in reference to speakers, readers, and hearers. Physical results of bad reading. Clerical sore throat (*Dysphonia clericorum*), its cause and cure. Opinions of medical authorities—Sir Henry Holland, Dr. Bright, Dr. Goodwin Timms, Combe, Mayo, &c. The recent prizes for good reading offered to the Universities of Oxford and Cambridge. . . . Page **I**

### LECTURE II.

The Study of the English Language viewed relatively in regard to other tongues. Opinion of Grimm, the German philologist. Quotation from the Rev. Charles Kingsley. Answer to the objections that have been brought against the study of Elocution as an art. The subject viewed in reference to the various Professions and Public Life generally. Requisites of a good delivery. An extract from the Rev. James Pycroft's *Twenty Years in the Church*. Popular Readings generally. The "Penny Reading" movement, as originated by the Public Reading Society, under the presidentship of the late Lord Brougham. Good results that might be attained by such means. . . . . **II**

### LECTURE III.

How Elocution can best be studied. General description of the various Vocal and Speech organs. The lungs and their functions. Proper Respiration. The bronchial tubes, trachea, and larynx. Their respective functions. The *Chordæ vocales*, or vocal chords. Production of voice. Professor Czermak and his invention of the laryngoscope. The glottis. The change of voice at puberty. Retention of the *falsetto*, or effeminate voice, in manhood. How cared. The various Articulating or Speech organs—the tongue, lips, teeth, &c., and their several functions. The means of combining audibility with distinctness in Speaking and Reading. . . . . **19**

## LECTURE IV.

Physiology of the Vocal and Speech organs continued. The right mode of Respiration and the proper management of the breath in Public Reading and Speaking. Testimony of Mr. Thelwall, Mr. Howlett, Mr. Cazalet, Mr. George Catlin, &c. Sanitary advantages that result from proper Respiration. Analogy between the systematic mode of managing the breath in Singing, and in Reading and Speaking. Quotation from Mr. Kingsbury's work on Singing. . . . Page 25

## LECTURE V.

The Elements of good reading and speaking. The sound-wave and its uses. Common faults in reading and speaking. How to remedy such faults. Inflections of the human voice. The three principal classes of Inflections—the rising, the falling, and the circumflex. Their explanation and uses. Rising inflections considered in detail, and general rules for their employment, and illustrations. Falling inflections considered in detail, and general rules for their employment, and illustrations. Varieties of circumflex inflections. Rules for their employment, and illustrations. Climax—Antithesis—Subdued inflections—their meaning and uses. Errors to be avoided in the use of the various inflections. Summary. 32

## LECTURE VI.

Modulation of the human voice. Explanation of the term Modulation when used in reference to Reading and Speaking. Illustrations of different keys in Modulation. General rules for the Modulation of the voice. Imitative Modulation. What is meant by it. Views of Lord Kames in reference to imitative Modulation. Illustrations. Time in Reading and Speaking, and its varieties. Slow, medium, and quick time. General suggestions. . . . 42

## LECTURE VII.

Elocution considered as a Science. Mr. Thelwall's opinions. The knowledge of human nature and the philosophy of mind. The theory of the Poise. Ancient and modern authorities on the Poise of the voice in Reading and Speaking. Steele's *Prosodia Rationalis*. The laws of Quantity. The proper observance of the Poise essential to good Reading and Speaking. Special function of the larynx in reference to Poise. Neglect of the observance of Poise a frequent source of Stammering and Stuttering. The Laws of Rhythm. Pauses. Rhetorical words. 51

## LECTURE VIII.

Emphasis. Definition of the term. Its use and abuse. Illustrations. Cumulative Emphasis. Punctuation, Grammatical and Rhetorical. General rules for Rhetorical Punctuation. Various requisites in good Delivery. Expression, Attitude, Gesture. Orators of antiquity. Plutarch's anecdotes of Demosthenes and Cicero. Suggestions in reference to Attitude and Gesture in Public Speaking. Mistakes to be avoided. Quintilian on Gesture. Mr. Smart's classification of Gesture. Summary. . . . 65

## LECTURE IX.

Impediments to Fluency of speech. Stammering and Stuttering. Definition of each of these impediments. Various causes of Stammering and Stuttering. Other varieties of Defective Articulation. Means by which all Impediments of Speech may be removed. Special directions for the self-cure of Stammering and Stuttering, and the correction of all Imperfect and Defective Articulation. . . . 79

## SUPPLEMENT TO LECTURE IX.

The functions of the Vocal and Speech organs in the formation of all the various letters of the English alphabet, singly and in combination. Full tables of exercises for practice, as applicable to Stammerers, Stutterers, and all persons suffering from any kind of Defective or Imperfect Articulation. . . . . Page 92

## LECTURE X.

Public Reading generally. *Résumé* of former directions in regard to attitude, management of the breath, &c., as applicable specially to Reading Aloud. Common mistakes pointed out, that should be avoided. Various kinds of reading. How Poetry should be read. Ordinary faults in reading Poetry. The monotonous and the "sing-song" styles. How to be corrected. Reading of the Bible. How it ought to be read. Reading the Church Services and Prayers. Prose Readings generally. Dramatic Reading. Use of Referential Gesture. . . . . 106

## LECTURE XI.

Public Speaking. Principal requisites of Extempore Speaking. The art of Composition. Arrangement of thoughts and language. Process of Analysis. Attention and Association. Dangers of delivering written speeches *memoriter*. Suggestions in reference to the art of Extempore Speaking. The Exordium, or introduction of a speech. The principal Subject-matter of a speech. Varieties of modes of treatment. Purity of language. Perspicuity. The Peroration, or conclusion of a speech. The time when to close a speech, and how best to end it. . . . . 116

## LECTURE XII.

The subject of Public Speaking and Reading considered in detail, and in reference especially to the various Professions where it is more particularly required. The Clergyman. The Church Services. The art of Preaching. Construction of a Sermon. Thoughts. Sources of information. Four principal modes of Sermon construction. The narrative. The textual. The logical. The divisional. The Delivery of a Sermon. Delivery as important in its immediate effects as composition. Styles of Preaching in other Countries. Suggestions in reference to the Delivery of Sermons. Proper use of Gesture in the Pulpit. . . . . 122

## LECTURE XIII.

Public Speaking as regards the professional duties of the Barrister or Advocate. Addressing juries. Common juries and Special juries. Addressing the Court. Arguing *in Banco*. Suggestions in reference to the preparation of legal arguments. The Senate. Speaking in Parliament. Business speeches. Orations. Mr. Gladstone's opinions on the training best adapted to form good speakers. Opening speech on a motion of importance. The Debate. The Reply. Speeches at Elections. Open-air Speaking generally. Injurious results often felt by untrained speakers. How to speak in the open-air audibly, distinctly, and with comparative personal ease and comfort. . . . . 143

## LECTURE XIV.

The vocation of Lecturing. Various Classifications. Educational Lectures generally. Professional, Technical, Literary, and Scientific Lectures. Suggestions to Lecturers. Hints on "Social speech-making." Public festival and dinner speeches. Duties of Chairman at Public dinners. Proposing toasts. Loyal and patriotic toasts. "The toast of the evening." Returning thanks. Suggestions in conclusion. 151

## APPENDIX I.

Remarks on orthoëpy, and the rules laid down by various writers on pronunciation :—1. The tendency of compound words to shorten the vowel which is long in the primitives. 2. The shortening tendency of the antepenultimate accent. 3. The shortening tendency of the secondary accent. 4. The shortening tendency of the past tense. 5. The power of *w* over the subsequent vowel. 6. The aspirated hissing of *t*, *d*, *s*, *z*, *x*, and soft *c*. 7. Faulty pronunciation of *accented* vowels. 8. Pronunciation of *unaccented* syllables. 9. Allowable fluctuation in the sound of some unaccented vowels and diphthongs. 10. Faulty pronunciation of unaccented vowels. 11. Suppression of unaccented vowels where they should be sounded; and the opposite error—the termination *ed* in the past tense and participle. 12. The termination *ed*. 13. The termination *en*. 14. The termination *il*, *in*. 15. The termination *on*. 16. Suppressing the vowel-sound in the termination *tion* and *sion*. 17. Suppressing *t* when between two *s*'s, &c. 18. Suppressing *h* where it ought to be sounded; and *vice versa*. 19. Suppressing *h* before *w*; also in *shr*; and in the termination *th*. 20. Sounding *r* too strongly, or too feebly. 21. Suppressing the sound of final consonants. 22. The terminational *ng*. Guidance in pronunciation. Alphabetical list of words occurring in the Sacred Scriptures and the Liturgy, to be pronounced according to the authority of Walker and others. . Page 159

## APPENDIX II.

Extracts from the Reports of H.M. Inspectors. Report of Royal Commission on Education, 1861. Regulations of University of London. Ordinance of Scottish Universities Commission. Lord Brougham's letter of advice. Lord Stanley's speech at University College. Lord Stanhope's speech at Aberdeen. "The Bishops, the Clergy, and the People." *Fraser's Magazine*. Contemporary orators. "A Few Words about Sermons." *Cornhill Magazine*. Letters from the English Bishops on training Divinity students in public reading. "On Clergyman's Sore Throat." . . . . . 180

## ERRATUM.

At page 63, line 11 from bottom of the page, *after* the word "succession" add "light."



# KING'S COLLEGE LECTURES

ON

## ELOCUTION.

### LECTURE I.

Introduction. What is Elocution? Definition of the term. Reasons why Elocution in its true sense should be regularly studied by all persons, and form a part of a systematic course of education for both sexes. Advantages that will necessarily result from such cultivation. Opinions of eminent men. Extract from the speech of the Archbishop of York at King's College. Dr. Channing's view of the subject, &c. The various advantages that result from an acquaintance with the principles of Elocution, generally considered in reference to speakers, readers, and hearers. Physical results of bad reading. Clerical sore throat (*Dysphonia clericorum*), its cause and cure. Opinions of medical authorities—Sir Henry Holland, Dr. Bright, Dr. Goodwin Timms, Combe, Mayo, &c. The recent prizes for good reading offered to the Universities of Oxford and Cambridge.

**G**ENTLEMEN,—We are assembled on this evening for the purpose of opening our usual class for the study and practice of the art of public reading and speaking; and the introductory remarks to which I have invited you to listen I have ventured to call "A Lecture on Elocution, considered in reference to Professional and Public Life."

Before I proceed further, let me at the outset ask why it is that an art like this, which in classical times was so much valued, and on which the highest authorities have set the stamp of their approval, should of late years have been comparatively disregarded as part of our education, and yet music, singing, drawing, and other accomplishments, have all received their due share of attention? and most properly so, for I should be the last person to undervalue the cultivation of any one art that tends to promote the grace and refinement of life, and advance the civilization of all ranks of society. But why is it that *elocution* should have fallen from the position it occupied in other days and circumstances? Well! one reason I believe is to be found in the fact, that the very word has been made a *bugbear* of, and has frightened away many excellent persons of taste and refinement from the pursuit of its study, through a completely erroneous interpretation of its meaning and character. Does not many a man

entertain a sort of secret conviction, even if he does not openly express the opinion, that the study and practice of elocution must eventually lead to a pompous, bombastic, stilted and pedantic style—a style, in short, in which the palpably artificial reigns predominant over every thing that is pure, simple and natural? Now all that I can say is, if elocution either meant, or properly understood and taught, really tended to, anything of the kind, I should be the last to advocate its adoption in colleges, schools, or anywhere else.

If I am asked, then, to explain what it is I mean by elocution, I think I should answer—"It is the most effective pronunciation that can be given to words when they are arranged into sentences, and form written or extemporaneous composition. I include under the term all those appropriate inflections and modulations of the voice, that purity of intonation, clearness of articulation, and due poise or weight, which are requisite to render pronunciation most effective in its results on the minds of those whom we address; and I include, moreover, when suitable to the occasion, the accompaniments of the expression of the countenance and gesture—for, remember, nature has a language unspoken as well as spoken, and the contemptuous smile of the lip, the flash of indignation from the eye, or the raising of a hand in supplication, will convey the particular passion or emotion of the man as eloquently often as any words can do, however aptly chosen. This art of elocution, then, I would further define as that system of instruction which enables us to pronounce written or extemporaneous language with proper energy, correctness, variety, and (and this is no slight matter) with personal ease, freedom and self-possession on the part of the speaker or reader. And, lastly, I would say, elocution is that style of delivery which not only expresses fully the sense of all the words employed, so as to be thoroughly heard, felt and comprehended by the hearer, but at the same time gives the whole sentence which such words form, all the power, grace, melody and beauty of which it is capable."

This, then, is my ideal of elocution—a high one certainly! and if we cannot hope very speedily to reach it, let us try our utmost, by care and diligence to advance towards it. How strange it is, when we reflect on the power—the marvellous power—which spoken language has to excite the deepest and strongest feelings of our nature, that the cultivation of the art of its delivery, which once received so much attention, should afterwards, and for so long a time, have been comparatively neglected. We know how highly the art of rhetoric was estimated in ancient Greece and Rome; and we need but point to the undying names of Demosthenes, Cicero, and Quintilian, to show how the great orators of antiquity valued and studied the art of delivery. When the great orator of Greece said that the first, second, and last requisite to ensure success in the art of which he was so illustrious an example was "action," it did not mean *action* in the narrow sense in which we are now accustomed to limit it—to "gesture"—but it meant all that we are wont to associate together in the word "delivery," *viz.*, voice, words, pronunciation, expression and gesture. This was what the great orator meant when he uttered his famous dictum—"Action, action, action!"

I have asked, how comes it that the art of delivery, or "elocution," should have fallen in after times into comparative neglect? May not this answer be given among others? The art which has revolutionised the world, the art of printing, was then unknown; and when there was no press to scatter far and wide over the land the winged words of thought, speech was then the only means by which the intellect of a nation could be stirred, or its passions swayed. Consequently the art of speech was studied by all who wished to influence their fellow-men. Time and circumstances were alike favourable to its development, and its power was well understood and sedulously cultivated. But now we have, not only within all reasonable limits a free press, but at the same time what in other ages we had not, and what some other countries near us have not now—freedom of speech to express all our thoughts, views and opinions, socially, politically and morally; and I think the time is at hand when the power of speech may be made an influence in our land, and in all grades of society, second to none in importance.

But it is not alone in crowded senates, churches, courts of justice, or popular assemblies, that I would advocate the study of elocution. Cicero most truly remarks in his first book on oratory that, "address in speaking is highly ornamental and useful in *private* as well as in public life." And surely what the great Roman said in his day is equally applicable to our own. For let me ask, even supposing a young man has no apparent likelihood of debating in Parliament, of arguing before judges or addressing juries at the bar, or of appealing on the most solemn subjects of all from the pulpit, does it therefore follow that he need bestow no trouble in learning to speak correctly, elegantly, and effectively his native language? Is it certain that he will never have occasion to make a speech or express his opinions at some public meeting? Will he never have occasion to read aloud some report of a religious, a philanthropic or other society; or to read even in the company of friends or in the family circle, some speech or leading article from the newspapers, some chapter from a book or some verses from a poem? And what a difference will there be in the effect produced upon the audience, and also on the reader or speaker, accordingly as this is done well or ill! Let those answer who have had opportunities of judging. We are most of us in the present day accustomed to cultivate athletic exercises in some form or other, and well for us that we do. Parents send their sons to be taught drilling, dancing, fencing, and other exercises that tend to give strength, flexibility, ease and elegance to the movements of the limbs—and very excellent are such accomplishments in their way. But, after all, the limbs are portions of our frame less noble and characteristic of man than the tongue; and yet, while no gentleman who can afford it hesitates at expending time, and money too, in sending his son to the drilling, dancing or fencing master, how few comparatively send as systematically their children to the elocution master to be taught that which is the crowning glory of mankind, the divine gift of speech.

More than a century ago an eminent writer on the art (Dr. Burgh) remarked that the *delivery, manner* and *address* of a speaker are of the utmost importance, and that a just and pleasing style of delivering either

our own compositions or those of others, is far too much neglected among our countrymen." The charge is still in a great degree true, though I must say in the last few years I think there has decidedly been a change for the better, and there has been a growing desire to make the art I advocate a more prominent part of a gentleman's education than was the case some years ago. It is greatly to the honour and credit of this great college, that it was the first among the eminent educational establishments of the metropolis to make the art of public reading and speaking a prominent feature in its regular course of instruction. Its importance has been felt, and now at the City of London College, and other schools that I could name—schools for young women as well as men—the art of reading aloud is one of the accomplishments regularly taught. I rejoice that this is so on every account, and particularly that the young of both sexes are now being systematically taught at these places to speak and read their own glorious native language clearly, elegantly, and effectively. It is an art indeed well worthy the diligent study and practice of every lady and gentleman in the land. I may mention as a proof of the estimation in which good reading, simply as a social accomplishment, is held in some of the highest circles of society, that I have in the last few years been present at many literary and musical "soirées" where the reader has contributed equally with the musician and the vocalist to the intellectual enjoyment of the evening.

It is to me, therefore, a source of great gratification to find that at nearly all our Literary Institutions, elocution classes are increasing, and yearly becoming more and more popular, and I earnestly hope that their good influence will be felt far and wide, and extend even to societies of a humbler social grade, such as working men's clubs and institutes; for a real pleasure, a thoroughly pure enjoyment, such as good reading is, ought not to be the exclusive privilege of any one class, but should extend to all, be cultivated by all, and appreciated by all.

It has been well said, if in our ideas of the *fine arts* we include all those embellishments of civilized life which combine in a high degree the gratification of a refined taste, with the exercise of an enlightened intellect, then must reading aloud hold a prominent place amongst those arts which impart a charm to social intercourse, and purify the associations of ordinary life. But it must be *good* reading or the enjoyment is exchanged for unspeakable annoyance. When all the necessary requisites for a good reader are taken into account, we wonder not so much that this accomplishment is neglected, as that it does not constitute, with all who look upon education in its true light, an important means of refining and elevating the mind, of cultivating the sympathies, and of improving those habits of perception and adaptation which are so valuable to all.

Now, then, let me ask, is there any need generally for instruction in the art of delivery, whether it be reading or speaking? I put the question, but in place of here answering it myself, I should much prefer that the answer should come from authorities that *must* command respect, and to whom not the slightest suspicion can attach of having any personal interest to serve. Then, first, I cite the remarks made by his Grace the present Archbishop of York in reference to this very class on



the occasion of his presiding at King's College last summer at the distribution of prizes to the students of this department. In the report given in the *Sun* newspaper of the following evening it is stated as follows.

“THE ARCHBISHOP OF YORK ON PUBLIC READING AND SPEAKING.

“At the recent *Soirée* at King's College, London, held on the occasion of the distribution of Prizes to the Students of the Evening Classes Department, the Archbishop of York, who occupied the chair as President of the meeting, adverted at considerable length to the Class for instruction in Public Reading and Speaking, of which C. J. Plumptre, Esq., Barrister-at-law, is Lecturer. His Grace said, ‘That in his opinion there was no subject of more general importance than this. It was scarcely possible to attend any Church or public assembly of any kind, without meeting with instances of defective articulation, inaudibility, indistinctness of utterance, or other faults in delivery. In place of clear, fluent enunciation, true expression and feeling, we too often met with instances in which the reading and speaking were characterised by the absence of almost every requisite that should mark a good delivery. He himself had not seldom heard readers and speakers in which all the five vowels were so untruly sounded, that it was really difficult to say which vowel was the one intended to be uttered. There were also often strong provincialisms, and other faults, in the intonation and pronunciation, which, with care and attention, might often be speedily removed under the instruction of an able and judicious teacher, but which, while they existed, were most displeasing to persons of refined ear and cultivated taste. These various faults in delivery which he had enumerated, too often marred the effect of our Church services, the reading of the Holy Scriptures, and the delivery of Sermons. He, therefore, saw, with great gratification, that in this department of King's College there were Lectures and instruction given in the Art of Public Reading, and attended by so large a Class, and that prizes also were awarded for excellence in elocution.’

“With regard to Public Speaking, which he saw was in the syllabus, coupled with instruction in Public Reading, his Grace said, “That if, as he understood, was meant by this, the actual practice in the art of discussion, of clothing thoughts in clear and fluent language addressed to others, and so acquiring ease and expression in delivery, as well as confidence and self-possession, it was deserving of every encouragement, and met with his warmest approval; for few things were more painful to witness than the nervousness, hesitation, and embarrassment of an untrained speaker, who often had excellent matter for a speech, but knew not how to deliver it, from want of training and practice. In this country, and in this age, almost every great religious, political, and social movement was effected by the agency of Public Speaking, and the advantages of being well versed in this art, as well as in that of Public Reading, were becoming every day more apparent.’”

Again an eminent writer, the Rev. Francis Trench, says in a Lecture delivered by him in St. Martin's Hall, on good and bad Reading in Church, School, and Home:—

"I must confess I can recall nothing worse than *ordinary school* reading and recitation (mark, I say *ordinary*, because I am well aware there are some exceptions), whether in the institutions for the rich or for the poor in our land. Many amongst us can remember very well the method in which we ourselves said our scholastic lessons in our former days. Whether any improvement in this matter has of late taken place, I am unable to say. I trust that it may be so; but at the public school where I myself was, and one, too, not inferior in repute to any in the land—I mean Harrow—the utmost attainable speed in repetition was allowed, a false key and monotonous delivery of the worse kind was never corrected or rebuked, no attempt whatever was made to render, or to keep, the utterance in harmony with the sense; and bad habits of delivery were formed and allowed, in a manner almost too strange for belief, and on which I can only now look back with exceeding surprise. Nor do I conceive that the system was in the least better at other schools. I cannot let them escape. For should the Etonian, or the Winchester, Rugby, or Westminster man, or the representative of any other public school, ask me what grounds I have for such a statement, my answer to the challenge would be, that at college I had full means and opportunity to judge from the reading of the students there. They were gathered from all schools of distinction; and to any one hearing them it was evident enough that the general delivery at other schools was by no means superior to that which was allowed, and which prevailed at my own. A system this not only most objectionable, and most injurious at the time even to a just impression of the sense of the passage read, but also so lasting in its evil consequences, that many never are emancipated or escape from them. I say this advisedly; and even those who do escape, often only escape after many years, and with no little difficulty. Hence, I believe, originates much of the bad reading which we hear in public worship. Hence, I believe, originates that monotonous cadence and drawl, which is so adverse to the due expression by the reader, and to the due comprehension by the hearer, of any passage read. The ear may be lulled, but the mind is not reached; at least, if reached, it is reached in spite of the readers' bad tone and enunciation. And here I quote the words of one who felt this evil very deeply, and laboured very constantly for its removal, or, at least, its mitigation—the Rev. C. Simeon. 'How often,' said he, 'are the prayers of the Church spoiled, and good sermons rendered uninteresting, by bad delivery on the part of ministers.'"

Mr. Trench then proceeds to show in detail how the same lamentable neglect of the art of reading aloud prevails equally in private schools, from the highest to the lowest class, and calls attention to the fact, that even at the time when he was speaking, so glaring was the evil in our national schools, that a circular letter had been sent from Her Majesty's Board of the Privy Council to the various inspectors of schools, stating that "complaints have been made to their lordships concerning the very small degree of attention which *reading* (as part of *elocution*) receives in elementary schools, and making it imperative to include an exercise on the art of reading in the oral part of the next Christmas examination at the training schools."

Even now there is no complaint more general than the rarity of good readers, even in those professions and in those ranks of society where better things might have been expected. About seven years ago, in consequence of a notification on the part of the late Bishop of Rochester, that a certificate of competence as a reader would be required in the case of candidates for ordination in his lordship's diocese, a general awakening to the importance of the subject seemed to take place among clergy and laity, and for several weeks one could hardly take up a newspaper, from "The Times" to the humblest provincial journal, without seeing leading articles and letters on "Clerical Elocution."

But no adequate practical result of any substantial and permanent nature followed from all these discussions. It was an illustration of the old proverb, "Great cry but little wool." Complaints teemed on all sides, but there was little done to remedy the complaint. Several of the Bishops have, I know, from that time advised young curates and candidates for orders to take a regular course of instruction in the art of public reading, from those whom they thought were competent, from natural qualifications, education, position, and experience, to teach that art. But beyond this nothing has been done, and the evil is nearly, if not quite, as prominent and widely spread as ever.

What a very able writer says, under the signature of "Rhetor," in a letter to the editor of "The English Churchman," dated October 3, 1861, may be reproduced now with as much truth as then. The laity (he says towards the close of his letter) complain, and most justly, of the bad reading inflicted on them Sunday after Sunday. But how can it be otherwise while the present system lasts? Candidates for the ministry have no proper instruction, either in the *public schools* or *universities*. They enter on their professional duties with provincialisms and *cockneyisms* uncorrected, and read positively worse than many of their congregation. The varieties of professional incapacity are endless—the *mutterer*, who swallows all his final syllables—the *drawler*, who wearies with his tediousness—the *gabbler*, who rushes through the service at express speed—the *preacher*, who mistakes prayers for sermons—the *spouter*, who mouths the prayers with the most painful affectation. All these evils are the necessary consequences of the inadequate estimate of the end in view, and the means to be employed for its attainment.

In the first report of the original society in London for establishing the now popular "Penny Readings," and of which the late Lord Brougham was President, I find it is stated that "the interest taken by the audience is found mainly to depend upon the skill with which the reader gives effect, by appropriate voice and manner, to the subject-matter of his reading. The greatest difficulty experienced by the society has been in the procuring of volunteer readers competent so to read. Many have offered their services, but few amateur readers appear to have sufficiently studied the art, or to be aware of its requirements. It is hoped that one of the many good results of the society will be to induce the educated classes to make reading one of their accomplishments, that they may use it for the instruction and amusement of those who can better receive information through the ear than the eye."

The eminent American divine, Dr. Channing, in discussing dramatic amusements generally, asks if there is not amusement having close affinity with the drama, which might more generally and usefully be introduced among us, viz., recitation. A work of genius, he says, recited by a man of fine taste, enthusiasm and powers of elocution is a very high and pure gratification. Were this art more cultivated and encouraged, great numbers now insensible to the most beautiful compositions, might be awakened to their excellence and power. It is not easy to conceive of a more effectual way of spreading a refined taste through a community. Should this be established among us successfully the result would be that the power of recitation would be more extensively called forth, and this would be a most valuable addition to our social and domestic pleasures.

I trust then I have said enough to show that for the sake of gaining influence over others, for the sake of awakening sympathy and affording gratification instead of causing a sense of pain and weariness amongst our auditors, there are the strongest reasons why the art of elocution should be studied and practised.

But I have now to view the subject in a different light—and that is not so much as regards others, but *ourselves*. Shall I go too far when I say there is the widest difference imaginable in the effects produced on the human constitution by public reading and speaking when performed by one who is well acquainted with the true principles of the art of elocution and versed in their practice; and, on the other hand, by one who is wholly ignorant of anything of the kind. In the first case the man shall go through a long speech or sermon, or it may be a succession of them in various places in the same day and evening, with scarcely any sense, comparatively, of fatigue or exhaustion. In the other, the novice will in all probability be found at the close of his labours in a state of nervous excitement or of physical depression, worn out with the effort, his throat feeling sore and strained, and his voice hoarse or husky, and if ignoring all acquaintance with the true physiology and functions of the organs of speech, he thus goes on day after day, the chances are a hundred to one he will, ere many years or even months have elapsed, find himself labouring under that much-dreaded malady which the faculty call *dysphonia clericorum*, and other people “clergyman’s,” or “clerical sore throat.”

I believe firmly that consumption, and many other diseases of the respiratory organs, which carry off so many thousands amongst us, while they are in the very spring-time of life, would be greatly lessened in number, and prevented in development, if the art of reading aloud were more generally and properly taught and practised. This is not mere vague assertion. Let me call in support of my statement a high medical authority, Sir Henry Holland. In Sir Henry Holland’s “Medical Notes,” at p. 422, I read as follows:—

“Might not more be done in practice towards the *prevention of pulmonary disease*, as well as for the general improvement of health, by *expressly exercising the organs of respiration*—that is by practising according to method those actions of the body through which the chest is in

part filled or emptied of air? Though suggestions to this effect occur in some of our best works on consumption, as well as in the writings of certain continental physicians, they have hitherto had less than their due influence, and the principle as such is comparatively little recognised, or brought into general application. In truth, common usage takes for the most part a directly opposite course; and under the notion or pretext of quiet, seeks to repress all direct exercise of this important function in those who are presumed to have any tendency to pulmonary disorders. . . . As regards the modes of exercising the function of respiration, they should be various, to suit the varying powers and exigencies of the patient. *Reading aloud* (*clara lectio*) is one of very ancient recommendation, the good effects of which are not limited to this object alone. It might indeed be well were the practice of distinct *recitation*, such as implies a certain *effort* of the organs beyond that of mere ordinary speech, more generally used in early life, and continued as a habit, or regular exercise, *but especially by those whose chests are weak*, and who cannot sustain stronger exertions. Even singing may for the same reasons, be allowed in many of such cases, but within much narrower limits, and under much more cautious notice of the effects than would be requisite in reading. If such caution be duly used as to posture, articulation, and the avoidance of all excess, *these regular exercises of the voice may be rendered as salutary to the organs of respiration as they are agreeable in their influence on the ordinary voice*. The common course of education is much at fault in this respect. If some small part of the time given to crowding facts on the mind not yet prepared to receive or retain them, were employed in fashioning and improving the organs of speech under good tuition, and with suitable subjects for recitation, both mind and body would often gain materially by the substitution."

I might quote opinions to precisely the same effect from the works on consumption and other diseases of the respiratory organs, of Dr. James Bright, Dr. Godwin Timms, Combe, Mayo, and other eminent physicians and physiologists, but there is no need to multiply quotations; suffice it to say that all these high medical authorities concur in the same opinion, viz., that "reading aloud" is, when conducted on sound principles, an exercise for the delicate and for the robust, as healthy and strengthening to the body as it is pleasant and profitable to the mind.

A short time since a benevolent gentleman, aware of the importance of good reading, and anxious to encourage the study of the art, liberally made an offer to both our great universities to found a prize of the annual value of £40, to be given to the best reader. After, I believe, some hesitation, the offer was accepted by Cambridge, and the results, I understand, have been very encouraging. But up to the present time Oxford has declined the proffered gift. I have no authority to state the grounds of the rejection, but I have reason to believe it was on account of the alleged difficulty of deciding to whom at the times of competition the prize for good reading should be awarded. Now I must confess to failing to see the soundness of this objection, when we have had for so many years at King's College the establishment of classes for cultivating

the art of public reading, and of annually awarding prizes for proficiency — and certainly here there has been very little if any difficulty in deciding at the examination who was the student to whom such prize should be awarded. On more than one occasion, I believe, two students have been found equal in point of merit, and then the Council of King's College have generously given two prizes. If such an occurrence happened at the University of Oxford, surely the prize of £40 might be divided between the two competitors. I can only hope that in a short time Oxford may be induced to reconsider her decision, and follow the course taken by her sister university of Cambridge.

But time warns me that I must draw these introductory remarks to a close. I have viewed the subject of elocution under various aspects; and I have endeavoured to show why it is well worthy of being studied for the sake of its good results on others, and also for your own sakes personally. And I trust I have said enough to prove, that the hours you will spend here in the study and practice of the art of public reading and speaking will be hours neither wasted nor misapplied.



## LECTURE II.

The Study of the English Language viewed relatively in regard to other tongues. Opinion of Grimm, the German philologist. Quotation from the Rev. Charles Kingsley. Answer to the objections that have been brought against the study of Elocution as an art. The subject viewed in reference to the various Professions and Public Life generally. Requisites of a good delivery. An extract from the Rev. James Pycroft's *Twenty Years in the Church*. Popular Readings generally. The "Penny Reading" movement, as originated by the Public Reading Society, under the presidentship of the late Lord Brougham. Good results that might be attained by such means.

**I**N the remarks which I addressed to you on our opening night it was my endeavour to show how, in a free country like ours, with an unfettered Senate, and professions such as the Church and the bar, the art of public reading or speaking is continually being brought into requisition, and what necessity there was for its cultivation. Words, however appropriately selected, if spoken or read without due feeling and expression, are mere lifeless sounds that will scarcely affect the understanding, and most assuredly will never awaken a single passion or emotion in the soul. Let me ask you this question—even when we bend over the silent pages of a book, are not our minds alive to what it offers, only as we imagine a suitable delivery? And in reference to audible language, is it not essentially imperfect unless accompanied by clear articulation, appropriate inflections of the voice, significant accents, due poise, and tones of earnestness and feeling in unison with the import of the words which form the sentences uttered? I certainly think we are not so negligent in regard to the pronunciation of other languages as we are of our own. If we seek a French teacher, we endeavour to meet with one who speaks his native tongue with the purest Parisian accent: if we desire a German tutor, we prefer one from Hanover: and as regards Italian, its *beau idéal* is considered to be the "*lingua Toscana in bocca Romana*." Why, then, should we so much neglect the right delivery of our own? Surely our noble Anglo-Saxon tongue, which the great German philologist Grimm, held to possess a veritable power of expression and comprehension unsurpassed by any language, ancient or modern, deserves the most careful study as regards delivery as well as composition. Surely the language of Shakspeare and Milton, the language which I am bold enough to say of all translations best conveys the sublimity and beauty of God's Holy Word, the language of our prayer-book, the language which has been used as the medium for the embodiment and transmission of thoughts the most glorious and ennobling, by men whose names will live while literature endures—surely, I contend, a full comprehension by ourselves, and an effective rendering

to others of such a language, deserves to be cultivated with all the care and attention we can bestow.

However, there is yet another ground I may take in reference to this subject. Has it ever struck you as a general rule, that the higher the station of life, the greater the refinement and the more finished the taste of the individual, so much the more pure and polished will you find the tone of the voice and corresponding clearness of articulation. I remember in one of the earlier works of that admirable writer, the Rev. Charles Kingsley,\* he describes the hero of his tale as being present at a village revel, and endeavouring, but vainly, to make out the meaning of what he heard around him. The passage is as follows :—"Sadder and sadder, Lancelot tried to listen to the conversation of the men around him. To his astonishment he hardly understood a word of it. It was *half-articulate, nasal, guttural, made up almost entirely of vowels, like the speech of savages*. He had never been struck before with the significant contrast between the *sharp, clearly defined articulation, the vivid and varied tones of the gentleman*, when compared with the *course half-formed growls*, as of a company of seals, which he heard round him. That single fact struck him perhaps more deeply than any; it connected itself with many of his physiological fancies; it was the parent of many thoughts and plans of his after life."

I have alluded before to the objections that are sometimes urged against elocution as an art to be studied and practised in general, but especially by those who are in any way likely to take part in public life. If we search into the sources of these objections, I think we should find them chiefly to consist of two classes, *viz.*, those persons who think that a certain impulse, or what they call a natural gift, is enough to ensure success in public speaking, and those who contend that so long as the *matter* of the discourse is sound and good, the *manner and delivery* are of very little, if any, importance. Now, to the one class of objections I answer, granting that public speaking is more or less a "natural gift," it is no more so than any other special aptitude for art which God has given us, such as the *genius* for music, painting or sculpture, and like them all, requires acquaintance with principles as well as study and practice to reach a high standard of excellence; and to the other class of objectors I say, without any hesitation, that with *audiences in general* the sterling quality, sound sense, and excellent matter of a speech or sermon are but little felt or properly appreciated unless accompanied by, at all events, an *apparently* earnest manner and effective delivery. Do not let me be misunderstood. I am not so much speaking here of discourses or sermons which may perhaps be intended chiefly for publication hereafter, and may trust to their effect being chiefly produced on the thinker and student, as they quietly read and ponder over such compositions in their studies; but I am speaking here of discourses, the effects of which are intended to be felt, and the aims of the speaker attained at the time of delivery; and I am not speaking of what may be the impressions produced on a *select few*, but of what is felt by the great majority in audiences and congregations.

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\* *West*, p. 184.



It is not always our good fortune to address refined and cultivated assemblies, who are willing to overlook a dull, prosy, wearisome delivery, and awkward or defective manner, for the sake of the excellence of the matter. A preacher has not always a learned university for his congregation, and a barrister is not always arguing abstruse and intricate points of law before the Courts of Chancery, a Judicial Committee of the Privy Council, or judges sitting *in banco*. The minister of religion has to endeavour to rouse the torpid mind, the apathetic disposition or stolid ignorance of millions of village labourers and "city Arabs" throughout the land; and the barrister has to address juries drawn from many varied sources in London and on circuit, as well as learned, courteous, and patient judges. And so, too, if a man is looking to the Senate as the object of his ambition, let him remember that election meetings and dinner assemblies of constituents have to be addressed, as well as a critical and fastidious House of Parliament.

I do not hesitate, then, to say that public speaking, public reading, or, in one comprehensive word, elocution, should be studied by every man who is intended for professional life, or likely at any time to be called upon to address popular assemblies. I believe this to be true as regards all professional or public life, but I think it bears with peculiar force upon those who are designed for the ministry of the Gospel. And for this reason—when we *speaking* in public, we warm with the feelings of the moment, we are carried away often by the rush of our emotions and the flow of our ideas, and even the man who in ordinary circumstances is of a lethargic or unexcitable temperament often, under the influence of powerful passions, rouses up and seems to become almost a different being. This, too, will hold equally good with regard to *extempore* preaching, but it is often the reverse in the case of the clergyman who has written his sermon, and afterwards reads it aloud to his congregation. In reading, especially if the subject is one very familiar to us, such as the form of morning and evening prayer in our Church Service, repeated by the minister every Sunday, and often every day, there is a tendency, I fear, even if the voice be audible and the articulation distinct, to pronounce the vowels tamely and monotonously, and to make the reading seem, at least in extreme cases, as if it were a mechanical task that must be got through in a given space of time. Now we want something more, whether it be the reading of the Sacred Book, our holy and beautiful Church Liturgy, or the delivery of a discourse from the pulpit, than mere audibility of tone and distinctness of utterance. We want that full pure voice, with its proper inflection, modulation, and poise, which will make the reading thoroughly significant, and bring out all the meaning contained in each sentence of the discourse with the utmost power and expression consistent with personal ease and the dictates of good taste. When this is done there seems indeed to be a soul, a life (if I may use such a metaphor) pervading the sentences so read, and we perceive at once a power and beauty which before we scarcely seemed to feel or recognize.

Now with regard to public reading, I cannot but think (as I do of most things in life), *if it be worth doing at all, it is worth doing well*. "Whatsoever thy hand findeth to do, do it with thy might:" and I say,

whatsoever words we have to utter, let us speak them, so as to bring them home to our hearers' minds and hearts, with all the truth and power of which they are capable.

I cannot think it is a matter of indifference, whether a man opens the sacred volume, and reads to his congregation a chapter in the hurried and unmeaning "gabble," (to use a plain but most expressive Anglo-Saxon word,) or draws through it in the weary, listless, monotonous tone and manner with which some of us, I am sure, must ere now in our wanderings have heard the word of God—I was about to say—profaned; or whether in voice and accents full and clear, solemn in tone and emphatic in meaning, he makes every word of the inspired page fall not merely on the ear, but on the *heart*, there abiding, there awakening, there comforting.

Surely if there be such an art, such a power, that art is worth studying, that power is worth acquiring.

I was much struck with the truth of a passage I met with, while perusing a very well-known work by the Rev. James Pycroft—I mean "Twenty Years in the Church." In the chapter to which I allude Mr. Pycroft says,—“To read in a church is no easy matter. You are required to use your voice in a manner wholly new to you. You have to pitch your voice in a certain key, to dwell upon your vowels, and to read much louder than you ever read before. If really natural, you seem artificial, and you must become in a degree artificial to seem natural. Like an actor, you really must, till habit forms a second nature, appear to yourself to exaggerate, that you may not sound flat and feeble to your audience.

“The adventures of any poor curate in quest of a proper tone of voice would often be amusing indeed. At one time I was told I was too low; next Sunday this made me thin and wiry. Then I read in a monotone, to avoid which I became uneven, as if trying every note of the gamut by turns. When at last I was settling down into some regular habit, our doctor, who had been reading some paper on elocution, asked me if I happened to have a pretty good stomach, for he could tell me that I tasked that department not only with my Sunday dinners, but also with my Sunday duty: for, in short, I read from my stomach. Then in altering this, I was alarmed at being told that I read from my throat, and what with bending my chin, and with a stiff cravat, the dreaded ‘clerical sore throat’ must come in no time. Add to this, I was informed anatomically that the roof of the mouth was nature’s sounding-board, and that the nostrils were intended to act like the holes of a flute, and that what was called ‘reading through the nose’ was a misnomer; for I really ought to read through my nose, and that I had only to hold my nose while I read to acquire at once the true conventicle twang.

“I am only relating a simple fact when I say that every error in the use of my poor lungs, stomach, throat, palate, tongue, teeth, and nasal organ, had their day with me; and rarely do I hear a clergyman read, but I recognise one or more of the same blunders.

“A common fault in reading is the monotone; and when, as I sometimes hear, there is this drowsiness of tone, added to a ‘drift,’ or see-saw

of measured cadences at the same time, why then even the old nursery tune of 'lullaby baby' itself cannot be compared to such soothing sounds for rocking the cradle of the hearer's brains.

"Now, reading in church requires so much breath, you cannot afford to waste any. The labour is so great to vocal organs (especially, I may add, when not accustomed to the work) that you cannot afford to tire them needlessly. The voice required is so loud, you cannot afford to lose any of the aids of intonation, articulation, or reverberation. In one word, your lungs, throat, and mouth, form one most complicated machine. In reading in church these organs are applied to a new purpose, almost as different as singing is from talking, and *the very wisest thing a young curate can do, is to take a course of lessons from a good elocutio master. Nor could any benevolent Churchman spend his money better than by maintaining a clerical reading master for the benefit of the diocese.*

"Many a clergyman, for want of knowing the benefit he could derive from a course of reading lessons, inflicts a cruel drawl upon his congregation, and most unnecessary labour upon himself. As to the 'clerical sore throat,' the barrister and the speaker are alike free from it. The dissenting preacher is also free from it. It is for the most part a truly orthodox complaint. It arises not from talking, but from reading, and no doubt from reading badly. Though I would impress that any man may sustain injury if he reads when he has a sore throat. To shew what may be attained by taking a course of reading lessons, I will add an anecdote relating to one of the most able and experienced elocutionists of the day. A certain eminent actor being rather indisposed, resolved one night, not actually to absent himself, but to deliver his part without exertion. Much to his surprise, he was told he never spoke so distinctly or could be heard so well before. From that observation he discovered the grand secret of reading audibly without effort, or comparative fatigue, and Mr. ——— formed his system of instruction accordingly."

Now there is very great truth contained in the passages I have just read to you, and the experience of the poor curate, who is the hero in "Twenty Years in the Church," must, I am convinced from my own observations, be the experience of thousands.

But there are many other ways in which men, whether clerical or lay, may find it of inestimable value to be able to speak at the right time *the right word in the right way*, and possessing this power, may find results flowing from it scarcely calculable by human wisdom.

Thank God, the comparative apathy and indifference to surrounding vice and wretchedness which characterised a preceding generation is fast passing away from us, and we have but to look around and see the noble institutions, the philanthropic societies, which are springing up throughout the length and breadth of the land, to be convinced how much more alive men are to their responsibilities and duties than they were fifty years ago. Now a man, whether it be his lot to live in a pleasant country village amid a simple agricultural population, or in crowded cities and among those peculiar forms of vice which infest all great towns, will find plenty of opportunities for doing good if he will watch for them. You will, indeed, be ever on the look-out for the right season in which to

speak the right word. You will (and though I am addressing men preparing for various professions, I speak here particularly to those who are about to enter the sacred ministry of the Church) make yourselves acquainted with *all* the classes that surround you, but more especially with the poor, the afflicted, and the ignorant; you will learn their wants; you will sympathise with their many struggles, privations, and distresses, and will strive, as far as in your power lies, to minister to their temporal as well as spiritual necessities. Suppose you are called, as doubtless you will be often, very often, to the bedside of some poor wretched man or woman, stricken with disease, borne down in mind and body by the remembrances of many deeds that could be wished, too late, undone, and seeking, vainly seeking, for rest and comfort. In fulfilment of the sacred trust especially confided to you, you endeavour to lead that anxious mind, that sorrow-stricken heart, to that Divine Source where alone true repose and consolation are to be found: you kneel by that bedside and pray for that poor sufferer: or you open the Book of books, and read to him such passages as you think most appropriate to his particular circumstances and condition. Do you deem it indifferent with what tone of voice and manner you pray for him or read to him? Do you think he will be equally affected, whether your whole heart seems in the work, or whether you read or pray in a voice and manner that, at all events, *seem* cold and formal, or hurried and careless, and void of all expression and meaning? I say emphatically, No! God works commonly by human instruments, and it is the bounden duty of those who are more especially chosen to be His instruments in the conveyance of His divine message, that they should cultivate their powers to the very utmost, to render them efficient in the all-important duties confided to them.

Though it is in the Senate, in the Church, and at the Bar that the advantages of being skilled in the art of elocution will be most manifest, yet there is scarcely any calling now pursued by men of liberal education, in which a knowledge of its principles and moderate efficiency in its practice will not be found at times most useful. The medical man has to lecture to his pupils in the anatomical theatre; the officer in the army or navy to give commands and issue orders, and sometimes, moreover, make addresses to the men who are under his authority; the engineer to explain intricate calculations and elaborate plans before committees and other persons; and all these, and I might mention other vocations, cannot (it must be admitted, I think) but derive great benefit from acquiring an art which enables them to speak clearly and intelligibly to their hearers, and with ease, comfort, and freedom to themselves.

But I will view the subject now in another light, and on a much lower ground—I mean simply as an intellectual recreation. And let me ask, save music and song, what social pleasure is there greater than that of reading aloud, *as they should be read*, the great masters of English prose and poetry? The public readings which are now being carried on during the winter months for the amusement and relaxation of toiling thousands in so many parts of England, as well as in the metropolis, sufficiently prove this. To any person who has been present at these social gatherings, and witnessed the delight of an audience when a skilful reader has

brought home to their hearts as well as senses "the universal and unparalleled opulence of Shakspeare, the sacred harmony of Milton, the gentle fancy of Spenser, the nervous energy of Dryden, the tender flow of Goldsmith, or the moral gravity of Cowper,"\* not to mention the great writers, whether in prose or poetry, of more recent times and of the present day, the truth of the remarks I have just made will at once be evident.

While bestowing, then, due attention to the grammatical construction and right pronunciation of other languages, do not neglect to pay equal care on these points to our own. Do not, I beseech you, undervalue our fine, expressive, noble English tongue. I am very far from seeking to depreciate other languages, but I do assert this, that there is no argument, however learned or profound; no poetry, however beautiful and affecting; no drama, however grand, spirit-stirring, and sublime, to which its wondrous comprehensiveness has not been adapted with force, vigour, and propriety almost unrivalled.

I have, however, yet to dwell on one most important result which I have ever found to follow from the practice of reading aloud to others, *and to young persons* especially, the works of our best authors, and that is the *taste* for reading which is engendered by the auditors; and this taste, I firmly believe, once awakened, lasts as long as life endures. And when once we are taught really to know what books are to us, can we ever sufficiently estimate their value?

They are the sources of our learning, the elevators of our souls, the cheerers of our solitary hours, the means by which we taste the purest sources of enjoyment. Nay, if our lives be measured by the ideas which arise within our minds, and not by the minutes or hours of the dial, we may almost be said to lengthen our existence even on earth indefinitely, and to live as it were at once in the past, the present, and the future.

Great, however, as are the blessings, and manifold as are the pleasures which attend the perusal of the master-spirits of literature, the blessings and the pleasures are *comparatively only selfish*, so long as we confine ourselves within the walls of our studies. But when we *read aloud effectively and significantly* they lose this character, and then they become blessings and pleasures spread abroad and shared by others in common with ourselves; and a higher, purer, and cheaper pleasure I can scarcely imagine.

I do not for one moment attempt to deny that to attain proficiency in this art of reading aloud requires of course the due cultivation, not merely of the voice and ear, but also of the various faculties of the mind; for I hold it to be utterly impossible that an unintelligent, an unrefined person, can ever (no matter what natural advantages he may possess in the way of voice or person) be a really good reader. Unless there be taste, refinement, and discriminating power within, the corresponding intonation, emphasis, and modulation, will either be wholly wanting, or else will be found lamentably misplaced. I do not deny that

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\* From a lecture by Lord Carlisle.

the art of elocution does require much cultivation, much study, much practice to attain perfection ; but let me remind you, so does every art that is worth acquiring at all. The eye, the ear, all our senses, indeed, require to be cultivated to enjoy the full gratification of which they are capable. Do not, then, be discouraged by what I frankly tell you. You will require to give thought and attention, followed by careful practice in reading aloud the best works of the best authors, if you would attain anything like success in the art which I profess to teach. It shall be my endeavour in the more practical lectures which will follow this, to make my rules and illustrations as plain and simple as I possibly can. I have hitherto, as you will have noticed, confined myself to the task of endeavouring to lay before you as strongly as I could the various reasons *why* all men of liberal education, but more especially those about to enter the Church, or preparing for the Bar, should include elocution among their studies. My succeeding lectures will more especially endeavour to shew you *how* this art should be studied, and its principles carried into practice.

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NOTE.—While these Lectures have been going through the press, a letter has been received by me from a well known American clergyman and professor now on a visit to our country, who, speaking of the Social Science Congress now being held at Bristol, and of the various papers which were read there, says—“Not one speaker or reader in six could I hear without a painful effort, which destroyed the pleasure of hearing. All nearly seemed to be rivals in the ‘unsocial science,’ *how not to be heard*. But this does not apply to any of the *practised* speakers whom I heard, and Canon Kingsley’s address was a most excellent one in every way.”





### LECTURE III.

How Elocution can best be studied. General description of the various Vocal and Speech organs. The lungs and their functions. Proper Respiration. The bronchial tubes, trachea, and larynx. Their respective functions. The *Chorda vocales*, or vocal chords. Production of voice. Professor Czermak and his invention of the laryngoscope. The glottis. The change of voice at puberty. Retention of the *falsetto*, or effeminate voice, in manhood. How cured. The various Articulating or Speech organs—the tongue, lips, teeth, &c., and their several functions. The means of combining audibility with distinctness in Speaking and Reading.



HAVE in my two preceding lectures confined myself chiefly to bringing before you the principal reasons why the art of elocution was one worthy the attention of all persons of education and refinement. Having, then, shown you *why*, I have in the next place to show you *how* this art can best be studied and acquired.

In learning the science of music, before the fingers are enabled to draw forth melody and harmony from the organ, piano, or any other instrument, the student is well grounded in the first elements of the science, and made acquainted with the mechanism of the instrument he has chosen, and the right method of eliciting its various notes, and of increasing or diminishing its power at pleasure, together with the means by which its tones may be prolonged or abbreviated. Again, in acquiring the art of singing, before the pupil is permitted to try the power, compass, and modulation of his voice in any regular air or song, he has daily to practise the *soffeggio* and pass through many a weary course of scales and other exercises. So, also, in elocution, before you can with perfect ease to yourselves or satisfaction to your hearers undertake the task of preaching in a large church, or speaking or reading for any length of time in a hall of considerable magnitude, it is most essential that you should be thoroughly grounded theoretically and practically in the first elements of the art.

In asking you, then, to give me your close attention during the whole of the explanation I am about to enter on in reference to the *rationale* of the formation of voice and speech, I must base such request on the assurance of the indispensable necessity of your so doing if you desire to attain excellence, or even a moderate degree of proficiency, in the accomplishment I desire so earnestly to see taught in every college and school in the kingdom.

The rules that I shall give you are the results of many years' constant study, observation, and personal practice; and if you will but remember and carry them out, I am certain I do not speak too confidently, when I assure you the reward will be self-possession, ease and

pleasure, to you who read or speak, and satisfaction, more or less, to the audiences whom you have to address. I do not so much here speak of what I have experienced in my own person, as I do of what has been experienced by pupils who have carefully remembered and practised the principles and rules which I have given them for their guidance.

And here I must ask you to attend to a very brief description, which I think it best to give you now, of the anatomy and physiology of the several organs which are concerned in the production, modulation, and articulation of the human voice. I shall do this in the simplest language I can find, and with as little recourse to mere technical anatomical details as possible. But I deem it to be so essential that you should have some correct general notion of the beautiful and wonderful mechanism by which sound is produced, modulated, and formed into articulate words, in order that you may know afterwards how to treat that complex mechanism properly, how to rightly use, and not abuse, its several parts and functions; and finally, how best to preserve its wonderful and delicate powers unimpaired by use and uninjured by lapse of time, that I think it is only right to explain all this to you as clearly, and at the same time as concisely, as I can.

It would certainly seem, from the way in which so important a part of the human system is treated, that, out of the medical profession, few persons in general are aware of the great extent of the lungs, of the space they occupy in the body, and of the paramount necessity, as regards health, that they should have full room for exercise, and frequent opportunity for the discharge of the important functions belonging to them. They occupy, indeed, nearly all the space comprised within the ribs, and, to use a very familiar comparison, are as necessary to us in the production of voice as is the bellows to the organ in the production of sound. They constitute the reservoirs of all the air we inspire, and consist of fine, spongy, elastic lobes filled with innumerable cells for the reception of the air breathed in; and of these lobes, three are on the right side of the *thorax*, and two on the left. It is through the *trachea* or windpipe that the air is conveyed into the lungs by means of the *bronchiæ* or bronchial tubes, and thence it is carried by means of still smaller ramifications into vesicles of the most minute size. The air, so long as we have life, is continually passing into the lungs, oxygenating the blood, and then passing out again with its chemical properties entirely changed by the act of inspiration. The philosophy of respiration may be thus briefly explained: the impure venous blood and the chyle produced by the digestion of food, are mixed together and sent to the lungs and distributed over millions of little air cells in minute capillary vessels, called, indeed, capillaries from their hair-like delicacy. These form a perfect net-work over the inner surface of each cell. Now whenever we take a deep inspiration, the blood and the air breathed in are divided only by a membrane so marvellously fine and delicate in texture that it allows the oxygen of the air and the impure gases of the blood freely, as it were, to filter through it; and this, indeed, is the special vital property of the membrane in question. A portion of the



oxygen is received into the blood, changing its character from venous to arterial, which alteration is marked by changing its colour from a dark purple to a bright red. The remainder of the oxygen then combines with carbonaceous compounds of the blood to form carbonic acid gas, which poisonous product is cast out of the lungs by the act of expiration.\*

Now, then, in the act of respiration for the purpose of speaking or reading aloud, the lungs should be inflated to a far greater degree than is necessary for the mere purpose of existence; and this inflation of the lungs depends chiefly on the action of the thorax and diaphragm. The lungs in themselves are passive; they have no muscular power whatever of inhaling or exhaling the air which we breathe. The thorax or sides of the chest enlarge or contract in the act of respiration, and the lungs inflate in proportion to the expansion of the chest. The whole process of respiration, in fact, is carried on by means of the diaphragm, a strong, firm, muscular membrane, which forms, as it were, the floor of the chest, and divides it from the abdomen, and by the agency of the abdominal and intercostal muscles. By the action and reaction of these, the cavity of the chest is alternately enlarged and contracted, so that by these means the atmospheric air is inhaled by the process of inspiration; and when, as I have already shown you, it has discharged its functions in the animal economy, it is again driven out by the act of expiration. Whilst the air is in its egress passing through the larynx and the mouth, it is used for the purpose of speech. Thus during this apparently simple process a very considerable portion of the human body is brought into full and regular action.

I have next to direct your attention to that most delicate, complicated, and important organ, the larynx. This arises from the trachea, and contains the material organs of sound. It consists of five elastic cartilages, of which one is perceptible to the eye, and two of them still more plainly through the integuments to the sense of touch. The thyroid cartilage is the most prominent, especially in men, where it has sometimes received the fanciful appellation of the "*pomum Adami*," or "Adam's apple." Below this is the cricoid cartilage, of which the shape has been compared to that of a signet ring. On the back of this, and behind the thyroid cartilage, are placed two little cartilages called the arytenoid, so connected with it as to be capable of the most varied and delicately adjusted motions upon it, such as may well excite our wonder and admiration. Now, then, next let me call your special attention to two all-important ligaments which are affixed to the arytenoid cartilages, and fastened inwardly to the front of the thyroid cartilage. They are also loosely united to it laterally, so that the only passage for the air is between them. I have called these two ligaments all-important, and you will say they are indeed so, when I tell you that without them we should have no voice at all, for they form the *chordæ vocales*, or vocal chords, for it is by their position and action that the

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\* See the works on consumption of Dr. Godwin Timms, Dr. Watts, Mayo, Combe, and others.

air in issuing from the lungs produces that state of vibration which causes vocal sound. In the ordinary state, when we are not attempting to speak or read aloud, the breath passes and repasses through them freely, without any sound whatever being produced. In order to produce sound at all, they must be brought into what is properly called the *vocalizing position*. They are acted upon in different ways by various minute muscles connected with the several cartilages, of which I have already given you a brief description. Now when they are brought into this vocalizing position, their precise relation to each other and the air which is passing out between them is so marvellously and delicately modified as to produce all the variety of high and deep notes in the musical scale, which we exemplified in the fullest degree in the cultivated singer. This seems to be effected chiefly by their vibration and their elongating or contracting, narrowing or expanding. I may observe that the *laryngoscope*, as it is named, invented by Professor Czermak, of the city of Prague, has very beautifully confirmed this theory, and has thrown much light, in every sense of the word, upon the functions of the more deeply situated organs which are concerned in the production of vocal sound. The instrument, and the various physiological phenomena already ascertained by it, will be found fully described in an article by Dr. G. D. Gibb, which appeared in "The Lancet" of September the 29th, 1860.\*

But this is not all that is concerned in the production of sound. There is the glottis, which is the name given to the sonorous opening between two cartilages of the larynx and is situated just above the ligaments forming the vocal chords. It is provided with wonderfully delicate muscles by which it is contracted or expanded. At the period

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\* **FALSETTO VOICE.**—Dr. Marcet, of the Brompton Consumption Hospital, has been looking down the throat of one of the Tyrolese singers who have lately been warbling at St. James's Hall, the object of the inspection being to ascertain the physiological conditions which produce the beautiful falsetto notes for which the Swiss artists are celebrated. The observations were made by means of a laryngoscope, a little instrument whereof the principal member is a mirror placed at the back of the patient's mouth. It is pretty generally known that the human vocal apparatus consists of a pair of membranes situated horizontally in the throat, and just touching at their edges. A drum-head, with a slit across it, may convey a popular idea of them. In the act of singing, the lips of these cords, as they are called, are brought into contact, and they approach each other throughout their whole length and remain parallel. When they are set in vibration, by the passage of air through them, under these ordinary conditions, a full chest note is emitted; but if they do not meet in their entire length, either a posterior or anterior portion of them remaining apart, the sound is no longer full, but feeble and shrill: the note emitted is what the stringed instrument player calls a harmonic, and what the singer calls a falsetto, or head note. The violinist who would bring out a harmonic, so touches a string that, instead of making it vibrate as a whole, he divides it into segments, each of which vibrates by itself, and emits the note due to its short length, instead of that which the full length of the string would yield. The same sort of thing appears to be done by the falsetto singer: the adept can at will shorten his vocal cords so as to pass instantly from any note to its harmonic. The muscular process by which this transition is effected is not clearly made out, so that it cannot be determined whether all singers are alike gifted with powers of head-singing equal to the Tyrolese, or whether Alpine melody grew out of peculiar capabilities of Alpine throats.—*Once a Week*.

when the boy becomes the young man, and the girl becomes the young woman, a marked change takes place in the size of the glottis as well as in the character of the tone produced by the vocal organs. Usually in less than a year at this period of life, the opening of the glottis increases in man in the proportion of five to ten, its extent being doubled both in length and breadth. In woman the change is not so remarkable in character; her glottis usually increases in the proportion only of about five to seven, which at once accounts for the much greater change which takes place at this time in the voice of man. As the glottis enlarges with the progress of years and the continual practice, on sound physiological principles, of public speaking or reading aloud, the voice becomes stronger, fuller, and deeper. In woman the voice always remains comparatively weaker and higher in pitch, her glottis being, according to the eminent physiologist Richerand, a third smaller than in man. Sometimes we meet with instances of men retaining in mature life the effeminate, cracked, falsetto, disagreeable voice which marked the period of puberty. In almost every case where there is no organic defect or malformation, a single course of lessons under a good elocution master, acquainted with the anatomy and physiology of the organs of speech, will remove the evil. The epiglottis is the uppermost of the five elastic cartilages forming the larynx, and its office is to direct the expired sound and to open and shut like a valve the aperture of the exterior glottis.

Such then is a brief description of the larynx and its functions, and these are manifestly so highly important in connexion with the production of voice, that the necessity is apparent to all that care should be taken by every one, but especially by the public speaker or reader, to avoid contracting bad habits in speaking or reading, which may in any way injure so wonderful and delicate an organ.

So much then as regards the general structure and action of the *vocal* organs. Now let me call your attention in the next place to what may be called distinctively the *articulating* or *enunciative* organs. By these terms I mean those organs by which the stream of sound is so modified and acted on after issuing from the larynx as to produce the several letters, which are the elements of human speech. A vowel is a simple sound formed by the impulse of the voice only, by the opening of the mouth in a particular manner, whilst a consonant is an interruption of the vocal sound arising from the application of the organs of speech to each other. Now all the articulating organs are found in the mouth, and consist of the *tongue*, the *lips*, the *uvula*, and *soft palate*, which are *moveable*, and the *gums*, *teeth*, and *bony palate*, which are *fixed*. It must be remembered that the *cavity* of the *mouth* is modified in various ways by the action of the tongue, as well as by the motion of the lower jaw. The influence of the passage from the nostrils must also be taken into consideration, for if this passage be not free, the purity, clearness, and distinctness of the voice and pronunciation, will evidently be affected by this circumstance, and the formation of one of those elements which so frequently occurs in our language, I mean the sound of *ng*, as in the word "singing," becomes impossible. Let any one of you suffer from a severe catarrh, or, as people call it, "a bad cold in the head," or

close the nostrils by compressing them with the fingers, and then try to produce the sound of *ng*, and he will find it is impossible to do so. Moreover, he will find how much the clearness and purity of tone of his voice is affected by the obstruction more or less, of the passage of the nostrils. The voice at once assumes that most disagreeable quality called "nasality," and by which certain races also, are more or less characterised. I urge upon you the importance of attentively considering the structure and action of the various organs of speech contained within the mouth, and especially of the tongue and lips, because, I assure you, it is upon the *precision*, *firmness*, and *vigour* with which they discharge their respective offices, that the *distinctness* of spoken language chiefly depends. The element of *audibility* is the pure, well sustained *vowel*: the element of *distinctness* is the firm, clearly articulated *consonant*, and of course in good reading or speaking *both elements should be combined*.

I shall reserve a detailed account of the mode in which the various vowels and consonants are formed, until I come to a subsequent lecture, which will be specially addressed to those who may at any time be suffering from stammering, stuttering, or any other impediment or imperfection of speech. Till then, these lectures will treat only of subjects which are of universal application, and of general importance to all who are interested in the study and practice of the art of elocution.





## LECTURE IV.

Physiology of the Vocal and Speech organs continued. The right mode of Respiration and the proper management of the breath in Public Reading and Speaking. Testimony of Mr. Thelwall, Mr. Howlett, Mr. Cazalet, Mr. George Catlin, &c. Sanitary advantages that result from proper Respiration. Analogy between the systematic mode of managing the breath in Singing, and in Reading and Speaking. Quotation from Mr. Kingsbury's work on Singing.



IN my preceding lecture I endeavoured to give a general description of those portions of our frames which play so important a part in the formation of the voice and the articulation of the speech. In this lecture I have to make you acquainted with what, from my own experience, as well as the testimony of others, seems the best way of using this wonderful and complicated vocal machine, so as to enable it to discharge all its various functions in such a manner as will not only afford most pleasure and satisfaction to our hearers when we read or speak, but, at the same time, will contribute most to our own personal health and comfort.

I quite agree with a well-known physician,\* when he says, "It is certainly great inconsistency to lavish all our care and attention in storing the mind with knowledge, and yet make no provision for cultivating the medium by which this knowledge may be made available to others." It is now, while the vocal organs are flexible, and the whole frame exults in the fresh and elastic vigour of early manhood, that you may cultivate the art of speaking, reading, and other branches of elocution, with such comparative ease to yourselves and such advantage to others. Now is the season when you can most profitably bestow attention on the cultivation of the voice, and the improvement of delivery, as well as the correction of those faults of accent and intonation, which in general spring from ignorance, inattention, or instinctive imitation. In a word, as I have said before, so now I say again with all emphasis and earnestness, the human voice, with its wonderful and varied powers, its infinite and delicate shades of expression, ought to have as much care and attention as we bestow on the development and cultivation of any of our other faculties.

From what I have observed in my own experience as a teacher of the art of public reading and speaking, I really think few persons out of the medical profession reflect on the enormous space which the lungs occupy in our frames, and how all-important their sound and healthy condition is to us. To nearly all those who soon break down from

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\* Dr. Mackness on "Dysphonia Clericorum."

physical exhaustion after reading or speaking, I would say:—"How much of your lungs do you think you habitually use in this same act of breathing?" A very limited portion, I fear; in fact, just that portion which lies at the upper part of the chest, and no more: and what is the result when you attempt, thus breathing, to read or speak for any length of time? I fancy I can tolerably well describe what you experience. Do you not find that your breath very soon becomes exhausted, and being again taken hastily, and not sufficiently deeply, the results which ensue are the following, with more or less aggravation, according as the natural constitution is more or less robust: you feel a sense of weight at the chest, of general oppression, exhaustion, and weariness, and very possibly other and more alarming symptoms. And can you wonder at these disastrous consequences not unfrequently following? Can you feel surprised that your health should suffer by so wrong an exercise of such an important organ in the system? I want to impress upon you that *proper* breathing is *healthy* breathing; and that reading aloud, speaking and singing, are, when *correctly* performed, *most healthful, invigorating, and beneficial exercises to the body as well as to the mind*. If, however, from habit or inattention, you do not as a rule properly inflate the lungs, why, a *portion* only, instead of the *whole*, is brought into play, and the portion so overworked often pays the penalty for the additional labour imposed upon it while the great mass of the lungs is left unused and uninflated, by morbid symptoms of various kinds which often lead to serious diseases, of which the "clerical sore throat" is the most common.

Now, then, on this head alone, viz., the right management of the breath in respiration generally, but especially when reading aloud or speaking in public, there is much to be said. It is in the first place highly important that the speaker or reader should, both for the sake of complete ease and freedom in the performance of the function of respiration, as well as for the influence of those secondary vibrations of the upper portion of the trunk of the body, place himself in the *best position* for the discharge of the task he has undertaken—the position that is most favourable for speaking at the same time with energy and personal comfort. What, then, is this position? It is, in fact, just the attitude in which the drill-sergeant would make you stand—the chest thrown fully open, and kept properly expanded by the shoulders being thrown back and the head held easily erect. Do not here misunderstand me. I do not mean to assert anything so absurd as that a man should always stand in the same position. But the speaker ought to have a normal position to which he habitually returns after every brief deviation from it. These deviations may sometimes be for relief, by a slight change in the attitude, sometimes for the sake of expressing some particular passion or emotion. But I again strongly urge upon you that this is to be the normal and habitual position; because it is that which is the most favourable for the full and free inflation of the lungs in consequence of the expansion of the chest; and also for the production of those secondary vibrations which tend to increase the power and volume of the voice. Above all things, then, avoid the

habit which so many men have, who have never received any training in the art, or at all considered the subject, of advancing on a platform to the railings in front, leaning upon them with one or both hands, and making that their normal position. — With the *larynx* and chest so contracted, nothing can be more ungraceful and nothing more destructive to all energy and freedom in speaking.

Now, then, I come to a subject of paramount importance in every way—the right mode of managing the breath in speaking or reading. Nothing can be more hurtful to the pure quality of the voice, and nothing scarcely more injurious to the *larynx* and the *lungs* than the habit of gasping in the air without any system or method by the open mouth. Take this as a golden rule, that the breath should, not merely when reading or speaking, though *then I hold it indispensable*, but at all times and under all circumstances, be taken into the lungs *only through the nostrils*. I assure you most earnestly that if there be any tendency to disease or weakness of the *lungs* or of the *larynx*, *trachea* or *bronchial tubes*, the observance of this rule is of vital importance to health—nay, I am sure I am not going too far when I say it is in some extreme cases a matter almost of life or death. Believe me, that almost all the injury which clergymen and public speakers do themselves in the discharge of their duties in the church or on the platform arises from this very common, but most erroneous habit of gasping or pumping in the air through the open mouth.

This habit of taking in the air only through the nostrils has very great and very many advantages—indeed far too many to be here enumerated by me: but if you would wish to read further on this subject, I would refer you to the recently-published volume of the Rev. J. H. Howlett, “On Reading the Liturgy;” the Rev. W. Cazalet, “On the Voice;” and as regards the general sanitary advantages that follow from adopting this mode of respiration on all occasions, I would name specially that curious compendium (a new edition of which is now I believe preparing for the press\*) by Mr. George Catlin, the well known North American Indian traveller, entitled “The Breath of Life.” As Mr. Howlett states, and I have also reason to know, that this great but simple rule in respiration has not only been regarded in the light of a grand secret, and actually *sold* as such by some teachers of elocution under a promise—nay, in some cases under an *oath of secrecy*, as if it were peculiar to themselves—I cannot do better here than read you a letter on the subject in my possession, written in the year 1861, by my late friend, the Rev. A. S. Thelwall, who was the first appointed Lecturer on Public Reading and Speaking in this College, and fulfilled all the duties of his office here from his appointment by the Council in the beginning of the year 1850, till his death five years ago. The letter places the matter in its true light, and contains so many excellent hints, that I make no apology for reading it to you in full.

“SIR,—The importance of the habit of taking in the breath only through the nostrils, on which Mr. Brock insists in his letter of October

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\* The new edition is now published by Messrs. Trübner & Co., Paternoster Row.

2, cannot be well overrated ; but I beg leave to observe, that though Mr. Broster might make a great secret of it, and exact a promise, if not an oath, of secrecy, from those to whom he imparted it, the rule itself, for more than half a century, has been no secret. It was insisted upon by my late father, and imparted by him, without any concealment or reserve, to all his pupils from the year 1802, when he first began to give instruction on elocution, really scientific, both by public lectures and by private lessons. I myself learned from him to form the habit at that early period, and I have adhered to it (and felt the very great advantage of so doing) ever since. I have imparted it to several of my brethren in private, and in my lectures at King's College (commencing in the beginning of the year 1850), I have always given it great prominence ; and I have explained the importance of it very fully, on what every medical man would acknowledge to be scientific principles. Moreover, I have openly expressed my conviction that this was the rule, which (as a great secret, and even under an oath of secrecy) was sold at a considerable price, not by Mr. Broster only, but (as I understand) by more than one teacher of elocution besides. Some medical men, looking at the subject on merely medical principles, and in a medical point of view, have seen the importance of the same rule, and enjoined the strict observance of it upon their patients ; so that, in the medical profession, it has certainly been no secret.

“I would add, that (excellent and important as this rule is) there are other rules connected with it, which need to be observed, in order to ensure the full benefit of it. Such as the taking and keeping of that position which is most favourable to the free and full inflation of the lungs ; and, taking advantage of every legitimate pause, to take in a fresh supply of air ; for, in whatever way the speaker may take in his breath, if he goes on speaking to the end of it, his speech will become both laborious and inaudible. Moreover, if he be not carefully attentive to distinct articulation, the best mode of managing the breath will not suffice to make him intelligible to any large portion of his congregation.

“In short, it ought to be well understood, that really good speaking depends on constant attention to various rules, and to a great number of minute particulars. And at least nineteen persons out of every twenty require judicious instruction, and careful training,—and persevering application on their own part,—in order to make them good readers. I know, by my own experience and observation, that all these three things are indispensable—except in some very extraordinary cases. And it is a well-known historical fact, that the greatest orators have attained to excellence, only by great exertions and persevering toil. So that, while it has been said, “*Poeta nascitur, non fit*,” it might almost be said, on the contrary, “*Orator fit, non nascitur*.” He must indeed have something in him for instruction and labour to work upon ; but Demosthenes was not born a rhetorician.—I remain, &c.

“A. S. THELWALL.” 2

Now, of course, if the lips are closed in the act of inspiration, the breath *must* be taken into the lungs only through the nostrils, but there is no necessity to close the lips. A slight application of the upper sur-



face of the tongue to the roof of the mouth, accompanied, at the same time, with a very slight and almost imperceptible drawing back of the head, will cause a very large amount of air to enter the lungs quite noiselessly by the passage of the nostrils. But a single practical illustration of the way in which this is done, shown you by an experienced teacher of elocution, is worth more than a long theoretical explanation, and such each student amongst you will have in the course of his attendance here. Remember, then, in order to ensure personal ease and fluent utterance, that the lungs must receive in this way a volume of air much greater than that which is taken in, in ordinary respiration. You must also avail yourselves at the opportunity afforded by grammatical or *rhetorical* pauses, which I shall explain hereafter, and always at the full stop which marks the close of a sentence, to replenish the lungs by taking in a fresh supply of air: for if neglecting this regular and systematic replenishment of the lungs, you go on reading or speaking to the very end of your breath, you will find not only that your utterance becomes both laborious and feeble, but you will produce much less effect, with very much more of physical exhaustion, which, to say the least of it, is very bad economy. I think it is always best *before* beginning to read or speak in public to *thoroughly* inflate the lungs by a full, deep inspiration, and then by replenishment at the proper pauses to keep up the normal amount of air within the lungs as far as possible. When the lungs are completely filled with air, the act of inflation may be quite felt at the back, as well as at the chest and lower ribs. All this, however, should be done, as far as possible, easily and silently, and without any apparent effort, for remember "*ars celare artem*," should ever be the motto of the accomplished elocutionist.

I have occupied your attention now for some time, but, I am sure, not in any degree unnecessarily, in regard to that first and all-important point, the *right method of filling the lungs*. I have next in order, then, to explain how, when the lungs are properly inflated, the air stored within them can best be made to serve its proper purposes in the act of public speaking or reading: for this is a subject scarcely less important in its results alike to speaker and hearer, than the former matter, and equally claims our attention.

I will assume, then, that you have acquired thoroughly the art of inflating the lungs to their requisite extent and capacity. I have now, therefore, to show you how to make the best use of the supply of air which you have thus acquired. I need not, I am sure, stop to dilate at any great length upon the proper management of the breath in the act of expiration, being an essential element of elocution, and, like the act of inspiration, an all-important consideration. The breath being, as I have shown you, the primary cause of vocal sound, and the lungs being nature's reservoir for the reception of air, and containing only a certain amount of it proportionate to their depth and extent, it is most incumbent on the speaker or reader to know how to *economize*, as it were, and make the most varied and effective use of that supply. Besides the personal sense of fatigue that will follow from an error in this respect, too large a stream of breath exercises an injurious influence on the pitch

and quality of the voice, and moreover tends to destroy all purity and delicacy of tone, by the very efforts which are made to sustain the art of expiration.

In dwelling upon this portion of my subject, I do not think I can do better than quote the remarks of my friend Mr. Kingsbury,\* because, though his work professedly refers to singing only, yet in this respect all that he says applies with equal force and propriety to reading aloud and speaking: "Although we all know that in the common operation of breathing, the air passes out of the lungs as quickly as it passes into them, yet it cannot too much be insisted upon that in singing" (and in reading aloud also, I would observe parenthetically) "the lungs must acquire the power to control the passage outwards of the breath; that is, instead of the quick, gushing exhalation, as in breathing, the stream of breath must be rendered as small as possible, so that the sound may not only be prolonged, but that, too, with a degree of clearness of tone and completeness of control, indispensable to perfect vocalisation. The difference will be at once evident by trying to produce a sound, emitting the breath as in the act of breathing, and it will be found that although the *larynx* may have been placed in the vocalising position, yet the sound will be of a disagreeable husky quality, and of very short duration, for the lungs will have become exhausted almost instantaneously. If, on the contrary, the process be repeated at the same time that we endeavour to prolong the outward passage of the breath, the result will be a clearer and purer quality of vocal sound, together with a much augmented power of sustaining it.

"The vocal sound, then, does not require a large stream of breath, and I shall only give one example more in this place tending to show the advantages of a modified form of using it.

"A practised reader takes breath but seldom, and yet what a number of words he will pronounce, sentence after sentence, in the same breath; and when he does replenish the reservoirs within, it is done so quickly and quietly as to be almost imperceptible.

"This is equally required in speaking and singing, for all are performed by the same physical means; with this only difference, that in singing, the changes of articulation not being generally so frequent or so rapid, the vocal sound to compensate for this should be caused to *dwell* upon the vowel of the syllable or word expressed: thus the singer substitutes *sustained sound*" (and so also, I would stop to observe, does the reader of poetry, though in a less degree and in a modified form,) "for that which the speaker uses in rapid succession; the reader, speaker, and singer alike requiring but a small stream of breath to effect a clear and elegant enunciation.

"Enough has been said, it is now hoped, to show the desirability of economising the breath in the production of the vocal tone. The pupil may rest assured that there is nothing so pernicious to the true development of the vocal sound or tone as a too profuse expenditure of breath.

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\* Kingsbury "on the Voice."

The smaller the stream the better, if it is the wish to acquire a really good tone and likewise the facility of prolonging it."

These, then, are the remarks of Mr. Kingsbury, and of the soundness of the principles contained in them I am thoroughly convinced.

One of the modes by which the supply of breath is *wasted*, instead of being *economised*, I continually observe in the pupils I have had under my care, and it consists in the following error. Instead of *seizing* the sound, as it were, and articulating the very instant the mouth opens, the lips are suffered to remain apart for a few seconds before the pupil begins actually to read or speak. By this mistake much valuable breath is lost, and the sound of the voice most seriously injured in quality, to say nothing of the personal fatigue and speedy exhaustion caused by this erroneous habit. And now, as some relief to what I fear has necessarily been a somewhat dry lecture, and also as a means of fixing the rules I have been laying down firmly in your minds, I will practically illustrate my remarks to you by reading some few selections, with articulation clear and distinct enough, but committing the errors I have been warning you against. You will, I think, find by the great care I shall bestow on the articulation of each word, I shall be perfectly audible even in the remotest part of this hall, but you will perceive in my reading that all the mistakes I am now pointing out and warning you against, have precisely the same results. Whether I only half fill my lungs with air, or whether I take the inspiration by the mouth, or whether I suffer the lips to be open for a second or two before I begin to read or speak, I shall equally injure the fulness of tone. What musicians call *roundness of voice* will be in a great measure gone; it will sound thin and flat, and you will hear that the power of conveying with anything like due effect the various passions or emotions portrayed in the piece which I am about to read, is almost entirely destroyed.

I will then read the same passage, taking care to inflate the lungs adequately, and properly economise the supply of breath I have thus obtained, and you will hear how very differently the whole of it will sound.\*

I am inclined to think that these occasional practical illustrations in my own person, as I proceed with my course of lectures, will serve materially to explain my reasoning, and tend perhaps more than anything else to fix the principles I am laying down firmly in your memories.

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\* A passage from one of Burke's speeches was here read by way of illustration.





## LECTURE V.

The Elements of good reading and speaking. The sound-wave and its uses. Common faults in reading and speaking. How to remedy such faults. Inflections of the human voice. The three principal classes of Inflections—the rising, the falling, and the circumflex. Their explanation and uses. Rising inflections considered in detail, and general rules for their employment, and illustrations. Falling inflections considered in detail, and general rules for their employment, and illustrations. Varieties of circumflex inflections. Rules for their employment, and illustrations. Climax—Antithesis—Subdued inflections—their meaning and uses. Errors to be avoided in the use of the various inflections. Summary.



HAVE to-night to bring before your notice some of the principal elements in the art of elocution, which when duly observed tend to form the effective reader and speaker. And first let me remark, assuming that you are well skilled in that all-important point the right management of the breath, it is necessary in order to render the pronunciation smooth, easy, and flowing, or what musicians would express by one word—“*legato*,” *quantity* should be duly observed, by the vowels in words and syllables that are *long* being properly sustained and dwelt on, and the corresponding brevity of sound marked in those words and syllables which are *short* in quantity. The non-observance of this rule by making an undue prolongation of sound on words or syllables which are properly *short*, constitutes that disagreeable and wearisome fault, the *drawl*, while improperly shortening those that are *long*, is one of the most common causes of inaudibility. Then every sentence should have its words, while distinctly articulated, yet carried on smoothly and harmoniously, as it were upon a wave of sound, except when that sound-wave is interrupted by the proper grammatical or rhetorical pauses. Nothing is more painful to the cultivated ear than the not uncommon fault of reading “*staccato*,” that is, jerking out, if I may use the term, every word almost, whether important or unimportant, with equal energy and abruptness. It is only in quite exceptional passages where every word in the clause or sentence is of almost equal significance, that the introduction of the “*staccato*” is permissible in reading or speaking. Such a sentence as the following would not improperly admit of the “*staccato*” in its delivery :

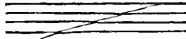

“Heaven | and | earth | will | witness | if | Rome | must | fall | that  
| we | are | innocent.”



But as a general rule the “*legato*” should be observed by properly grouping the words of every sentence into proper classes. This diagram

will make apparent to the eye that which the proper delivery of the sentence will convey to the ear :

“Reason | guides—a-man | to—an-entire-conviction | of-the-historical-proofs | of-the-Christian-religion | : after-which | it-delivers | and—abandons-him | to-another-light, | which | though-not-contrary | is-entirely-different-from-it, | and-infinitely-superior-to-it.”

But reading and speaking, however clear, distinct, smooth, and flowing, would yet be almost meaningless comparatively, and would become most wearisome to the ear, if delivered on one note, or with very little variation from that note. This then naturally brings me to the subject of *inflection*, on which I shall now have to occupy your attention for some little time, for nothing adds more to the grace, elegance, and full effect of reading or speaking, than the right use of the inflections of the voice.

Now if you listen to any good reader or speaker you will remark that his voice is not on a monotone, which I may represent thus —, but is constantly moving upward or downward, through a certain number of notes on the musical scale, and so we may say the voice is either rising, thus  or falling, thus . These ascents or descents of the voice are respectively termed the rising and falling *inflections* of the voice, and in most treatises on the art of elocution, this mark ( / ) is used to denote the rising, and this ( \ ) the falling inflection. Three degrees are commonly assigned to each of these classes of inflection, and no doubt such a classification is very useful for practice, but while the *principle* of the application of each class of inflection is easily and clearly defined, and well understood, yet the *degrees* of each class must be left much to the individual taste and judgment of each reader and speaker, and many more than three degrees of each inflection are certainly to be heard in a well-trained and cultivated voice.

There is yet a third class of inflections called the *circumflex*, and these are subdivided into *rising* and *falling* circumflexes. In elocutionary exercises they are indicated thus  for the rising, and thus  for the falling. The rising circumflex begins with the falling, and so as it were swells around the vowel of the accented syllable of the word on which the effect is to be produced, rising higher in point of musical scale, and then subsiding again. The falling circumflex is the exact reverse of the rising in the foregoing respects. Their use I shall more fully explain hereafter ; suffice it for the present to say that they increase the pitch and power of ordinary inflections, and may be considered as their most emphatic form of expression. As their employment is wholly based on strong feeling or emotion, much must be left here again to each reader's or speaker's individual taste and judgment.

Now the *primary* uses of the inflections of the voice are to signify either that the meaning of the sentence is as yet undeveloped, or else that it is completed. The rising inflection suggests to the ear that the speaker or reader has *not* finished the sentence ; while, on the other

hand, the falling inflection generally conveys the idea that he *has*. Even in ordinary calm conversation you will remark that the inflections may be perceived upon the accented syllables of the most important words. Still more will you notice them when anything like contradistinction or antithesis is expressed, and still more when it is not openly expressed but only implied, when the *circumflex* inflection will be generally found to be more or less brought into play.

But now I proceed to notice these several inflections in detail, and to give you the general rules for their employment. And first I take—

#### THE RISING INFLECTION.

Rule I.—Whenever the sense of a sentence, or clause of a sentence, is as yet incomplete or suspended, then the rising inflection is to be used, as in the following:—

“I am síre, were the noble Lórd's as wéll acquainted, as *I* am, with but hálf the difficulty and deláys, occásioned in the cóurts of jústice under the pretence of prívilege, they wóuld not—nay, they cóuld not—oppose this bill.”

Rule II.—So when words are in apposition they take the same inflection, as in the following:—

“Sólomon, the son of Dávid, and the buílder of the Temple at Jerúsalem, was the wísest man that the wórld ever sáw.”

Rule III.—It happens sometimes that a sentence, or clause of a sentence, complete in meaning in itself is followed by another which has no necessary or direct dependence on it, and yet the reader or speaker may desire to suggest as it were a connexion to the mind, which has no existence in grammatical structure. The rising inflection at the end of such clause or sentence will best convey such an impression—

“To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to dáy,  
To the last syllable of recorded tíme :  
And all our yesterdays have lighted fools  
The way to dusty death !”

Rule IV.—When a sentence is in the nature of an appeal, it takes the rising inflection—

“You are not left álone to climb the arduous ascent to Héaven !  
God helps áll who place their trúst in Him !”

Rule V.—A sentence negative in structure also takes this inflection.

“It is not to small portions of tíme, not to a few yéars, not to a few generátions, not to a few áges that our speculations are here límited : they embrace eternity.”

Rule VI.—Sentences that are in the nature of supplication or prayer take the rising inflection—

“Hide thy face from my sýns, and blot out all my iniquities.”

Rule VII.—Sentences that are interrogative in character, and to which a simple affirmative or negative may be returned as an answer, also end with the rising inflection—

“Can the soldier when he girdeth on his armour boast like him that putteth it óff? Can the merchant predict that the speculation on which

he has entered will infallibly be crowned with success? Can even the husbandman who has the promise of God, that seed time and harvest shall not fail, look forward with assured confidence to the expected increase of his fields?"

Rule VIII.—Sentences that express amazement or surprise take a general rising inflection throughout their delivery—

"What Michael Cássio that came a wooing with you,  
And many a time when I have spoke of you  
Dispraisingly hath ta'en your párt—  
To have só múch to dó to bríng hím ín!"

Rule IX.—A sentence that implies doubt or contingency requires this inflection—

"He said he would accept your terms if yóu would insúre his sáfety."

Rule X.—All passages that are of the nature of exclamation require the rising inflection—

"Ye crágs and péaks, I'm with you ónce again!  
I hold to you the hands you first beheld,  
To show they still are frée! Methinks I hear  
A spirit in your echoes ánsWER me,  
And bid your tenant welcome to his home  
Agáin! O sacred forms, how proud you lóok!  
How high you lift your heads into the sky!  
How húge you áre! how míghty! and how frée!"

I think I have in the foregoing ten rules condensed the general principles which govern the use of the rising inflections of the voice. In the same way I propose now directing your attention to the principles which regulate the use of—

#### THE FALLING INFLECTION.

Rule XI.—As soon as the meaning of a sentence or clause of a sentence is logically complete, then the falling inflection must be employed—

"The opinions of every man must be learned from himself; concerning his practice it is safest to trust to the evidence of òthers."

Rule XII.—Where a sentence consists of several clauses, conveying imperfect sense and independent of each other's meaning, although dependent in construction, the distinctness of each clause should be marked by a falling inflection, provided there is nothing in the nature of climax in the sentence—

"To acquire a thorough knowledge of our own hearts and characters; to restrain every irregular inclination; to subdue every rebellious passion; to purify the motives of our conduct; to form ourselves to that temperance which no pleasure can seduce; to that meekness which no provocation can ruffle; to that patience which no affliction can overwhelm; and to that integrity which no interest can shake; this is the task which is assigned to us—a task which cannot be performed without the utmost diligence and care."

Rule XIII.—When a sentence consists of a series of clauses forming perfect sense, such clauses should be read with a falling inflection pro-

gressively increasing in loudness of tone. N.B.—To give greater grace a modulative rising inflection may be given to the penultimate clause.

“Charity suffereth long and is kind; charity envieth not; charity vaunteth not itself; is not puffed up; doth not behave itself unseemly; seeketh not her own; is not easily provoked; thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things; believeth all things; hopeth all things; endureth all things.”

Rule XIV.—Where sentences, though negative in construction, are yet expressive of strong conviction or affirmation, they should be read or spoken with an emphatic falling inflection.

“Though I should die with thee, yet will I not deny thee.”

Rule XV.—Where a sentence is interrogative in its character, but to which a simple affirmative or negative cannot be returned as an answer, but something definite in expression must be given instead, such sentence requires at its close the falling inflection.

“Who is it that causes this river to rise in the high mountains, and to empty itself in the ocean? Who is it that causes to blow the loud winds of winter, and that calms them again in the summer? Who is it that rears up the shade of these lofty forests, and blasts them with the quick lightning at his pleasure? The same Great Spirit who gave to you a country on the other side of the waters and gave ours to us.”

Rule XVI.—All sentences that express authority or command take the falling inflection.

“God is not a man, that he should lie; neither the son of man that he should repent.”

Rule XVII.—All sentences that convey hatred, denunciation, reprehension, and similar emotions of the mind, should have the emphatic falling inflection.

“Look to your hearths, my lords—

For there henceforth shall sit as household Gods,

Shapes hot from Tartarus—all shames and crimes—

Wan Treachery, with his thirsty dagger drawn—

Suspicion poisoning his brother's cup—

Naked Rebellion with the torch and axe,

Making his wild sport of your blazing thrones;

Till Anarchy come down on you like night,

And massacre seal Rome's eternal grave.”

Having thus considered the leading principles for the employment of the two great classes of rising and falling inflections, I have next to call your attention to a very important inflection of the voice which may be either rising or falling, and the judicious introduction of which gives so much point and significance to a sentence. I mean the class called

#### CIRCUMFLEX INFLECTIONS.

Rule XVIII.—When any word is introduced which suggests an antithesis, without openly expressing it, such word should have emphatic force, and be pronounced with a circumflex inflection.



“The labour of years is often insufficient for a complete reformation, and Divine help is needed to keep us in the path of virtue.”

Rule XIX.—When words or clauses are antithetic in meaning, and emphatic in character, the falling circumflex inflection should be used on the positive or absolute member, and the rising on the negative or relative.

“It is easy in the world to live after the world’s opinion ; it is easy in solitude to live after our own ; but the great man is he, who in the midst of the crowd keeps the independence of solitude.”

Rule XX.—All sentences that are ironical in character should have an emphatic circumflex inflection given to the words in which the irony is meant to be conveyed.

“Good friends ! sweet friends ! let me not stir you up

To such a sudden flood of mutiny—

They that have done this deed are honourable.

What private griefs they have, alas ! I know not,

That made them do it ; they are wise and honourable,

And will, no doubt, with reasons answer you.”

Rule XXI.—So also passages which are designed to convey scorn, contempt, innuendo, or retort, should have the emphatic circumflex on the important words.

“So, then, you are the author of this conspiracy against me. It is to you that I am indebted for all the mischief which has befallen me.”

The foregoing seem to me the chief rules for the use of those peculiar swelling turns of the voice, which will be observed to abound even in the ordinary conversation of social life, whenever any subject of interest is introduced, and to which the name of *circumflex* inflections has been given. In cultivated readers and speakers it has been remarked that their circumflex inflections usually descend and ascend by musical fifths, and that the range of each circumflex is in general governed by the exciting feeling ; the stronger the passion, the wider being the range of the inflection. I come now to sentences that require a very wide range of either circumflexes or the ordinary rising and falling inflections according to the structure of the sentences. I mean those which are in the nature of

#### CLIMAX.

As the Greek word *κλίμαξ*, whence we have taken the term, signifies “a ladder,” on which, of course, every step we mount takes us higher and higher, so in compositions where there is a regular increasing rhetorical gradation of meaning, we use the word “climax” to characterise such passages.

Rule XXII.—Each clause in a sentence characterised by climax,

should be pronounced with a corresponding increase in poise,\* and loudness of voice, the inflection, of course, being the same as in sentences of a similar grammatical structure in all respects.

"Consult your whole nature : consider yourselves not only as sen'sitive, but as ra'tional beings : not only as ra'tional, but so"cial : not only as so"cial, but immor"tal!"

I need hardly remark as a corollary to the foregoing, that in *anti-climax* there is a gradual decrease of importance which should be carried out by a corresponding decrease in the power and volume of voice, from the first to the last of the clauses in such a sentence. I have already spoken of the value of the circumflex inflection as a means of *suggesting* an antithesis without openly expressing it, and this brings me generally to the subject of

#### ANTITHESIS.

The principle of antithesis consisting in opposition of meaning, the speaker or reader should avail himself of every element in the art of elocution to make that opposition as strongly perceptible as possible. Thus he should not merely employ opposite inflections according to the rules previously laid down, but he should also avail himself of different degrees of power and modulation of the voice in the antithetic clauses or sentences, so as to make the contrast in every way as marked as art can render it. And now last of all in this division of my subject, I have to call your attention to what are termed

#### SUBDUED INFLECTIONS.

I need hardly say that in the speaking voice there is, strictly speaking, no unvaried repetition of the same note, and consequently in its exact meaning the term *monotone* can scarcely be employed in elocution. That which is usually denominated monotone is in fact an emphatic prolongation of the *continuative* tone in which *the inflections are subdued* as much as possible. It has been well remarked that these *subdued inflections judiciously introduced*, especially on the lower notes of the voice, in solemn and sublime passages as well as in prayer or supplication, serve to the reader or speaker the same end that the shades do with which a skilful artist sometimes invests the principal objects in his painting.

"Methought I heard a voice cry—'Sleep no more.

Macbeth doth murder sleep—the innocent sleep :

Sleep that knits up the ravelled sleave of care,

The death of each day's life, sore labour's bath,

Balm of hurt minds, great Nature's second course,

Chief nourisher in Life's feast.'

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\* See cap. Poise, p. 58.

Still it cried 'Sleep no more!' to all the house,  
'Glamis hath murdered sleep, and therefore Cawdor  
Shall sleep no more, Macbeth shall sleep no more!'"

The *apparent* monotone used on the words underlined will be found greatly to aid the awe and solemnity designed to be conveyed by the reader.

I have now, I think, made you acquainted with all the leading principles relating to the inflections of the voice in speaking and reading, but it must not be forgotten that strong emotion and ardent feeling will overbear all minor inflections, and an earnest and impassioned speaker will not give the same comparatively limited range of inflection to a passage, as another will do who is correct but tame, and lifeless in delivery. As I have said before, it is impossible to lay down any fixed rigid system that shall note all the inflections and all the modifications of time and tone, unless we consider also the emotion or energy that has to be given; but for all that, even in the most impassioned delivery, it has been justly remarked there are certain general principal or leading inflections which are employed on the important oratorical clauses, and which in a great degree regulate the minor groups of words. Let me, in closing this lecture, just caution you against an error by no means uncommon. A very popular but most erroneous direction is to drop the voice at the end of a sentence, and the unskilful reader allows his voice not to fall on the key-note of the sentence or clause in concluding it, but *below* it; at the same time that he lets his voice become weak in point of power, and relaxes in strength of articulation. Now this is a great mistake, for the result is that the last words are often inaudible to those who are only but a short distance removed from such a reader or speaker. The concluding clause of a sentence is often its most important part, and therefore should be quite as audible in order to be at all effective.

Remember, therefore, that propriety, harmony, and audibility alike require that the downward slide of the voice should be made from a louder tone and higher key, to the level of the general key, at the same time taking care that the closing words are not less carefully articulated than the rest of the sentence. In other words, the voice is to be *lowered* as to the place on the musical scale in relation to the note with which the sentence began, but not always necessarily lowered in point of loudness of tone, and energy of expression. My late esteemed friend, the Rev. J. H. Howlett, formerly Chaplain of Her Majesty's Chapel, Whitehall, in his recent admirable work, "On Reading the Liturgy,"\* very truly says that the defect in question frequently arises likewise from neglecting to introduce sufficient pauses between the parts of a sentence in consequence of an erroneous notion that *one inspiration* must suffice for one sentence. Such readers draw in a full breath, commence in a loud, vigorous tone, run on at a rapid rate, attending very

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\* Published by T. Murby, 32, Bouverie Street, Fleet Street.

little to punctuation, however correct, and utterly regardless of introducing additional pauses, which may add clearness and strength to the meaning ; thus they proceed with tone becoming weaker and weaker, till the breath is exhausted, and the sentence ends wholly inaudible by most of the congregation. One method of remedying this defect, especially in the delivery of long sentences, is to search out a fit place for pausing and inhalation, somewhere within a short distance of the end of the sentence. Recruited by a fresh supply of breath, the reader is enabled to conclude with distinctness and suitable force, and not only so, but he will find he can effect it with much less fatigue to himself. In connection with this part of the subject, both readers and preachers should remember the old rule : "take care of the end of the sentence, the beginning will take care of itself." Some preachers are in the habit of suddenly lowering the voice for the purpose of rendering the importance of some concluding remark more deeply felt. Let them be warned against the consequence which frequently follows, viz., that of becoming inaudible except to the nearest listeners.

In endeavouring to avoid the fault of concluding sentences inaudibly, some readers and speakers fall into an opposite error. They *terminate* almost every sentence with the *upward slide* of the voice, or *rising inflection*. This, as I have said before, always suggests the idea that the sentence is incomplete, and leads to the anticipation that more must follow to complete its meaning. No doubt this method may make the concluding words better heard, but this object is not effected without injury to the sense of the passage, and pain to the cultivated ear of taste. An attentive observation of the usual mode adopted in ordinary conversation in polished English society, certainly confirms the correctness of the general principle, that a simple declarative sentence terminates with the *downward slide* of the voice, or *falling inflection*.

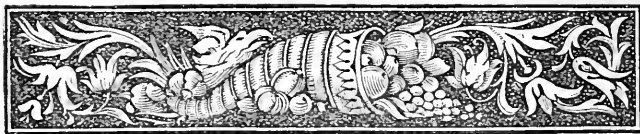
Mr. Howlett says, with great reason for his remarks, that this last mentioned defect is often found to be accompanied by a peculiar *jerk* of the voice at the end of the sentence, somewhat resembling what is termed in elocution the *rising circumflex*, composed of a falling and sudden rising inflection. It is used more especially when there is a wish to conclude any sentence with particular force and animation, though there may not be any intention of conveying an idea that antithesis is either expressed or implied. This peculiarity is very frequently to be found in the Senate, the Pulpit, and at the Bar, and among many public speakers in the higher classes of society. Almost every public reader is sure to caricature it when he gives the famous speech of Mr. Serjeant Buzfuz in that *cause celebre*, "*Bardell v. Pickwick*."

It may be illustrated as follows. Supposing, for instance, the following sentence had to be delivered in concluding a speech in Parliament—"For these reasons, Sir, I shall give my strongest support to this bill—believing it will promote the peace, welfare and prosperity of the entire nation." To give, as he thinks, a proper degree of energy to such a passage, a speaker having the fault against which I am now cautioning you, would pronounce the last words probably in a solemn declamatory tone, and with a peculiar sudden upward twist or jerk of the voice—"of the

entire nation"—whereas, in the proper mode of delivery, the simple downward or falling inflection would be given to the last word, *e.g.*, "of the entire nation."

I will only add, in bringing this lecture to a close, there is no mode of acquiring ease and flexibility of voice more useful than that of practising at first a series of exercises on poetical or dramatic passages, in which, from the nature of the passions and emotions introduced, the voice has ample latitude for ranging over a large variety of inflections of every class and degree.





## LECTURE VI.

Modulation of the human voice. Explanation of the term Modulation when used in reference to Reading and Speaking. Illustrations of different keys in Modulation. General rules for the Modulation of the voice. Imitative Modulation. What is meant by it. Views of Lord Kames in reference to imitative Modulation. Illustrations. Time in Reading and Speaking, and its varieties. Slow, medium, and quick time. General suggestions.



THE first subject to which I have to call your attention is the subject of the

### MODULATION OF THE VOICE.

The term modulation in speaking or reading signifies that agreeable arrangement of the inflections of the voice, which conveys a sense of harmony and beauty to the ear, without destroying the ideas. The principles are order and variety. Modulation, therefore, depends upon heightening and lowering the inflections by degrees according to the principles which govern them, and likewise upon diversifying the key or the scale of the inflections at every detached clause or member of a sentence, and every new period of whatever construction.

The key or scale of the inflections may frequently be diversified with advantage to the meaning. Sometimes the meaning contained in a sentence, or member of a sentence, may be appositely expressed by varying the voice to a high key. At other times the meaning may be of that nature as to require in the pronunciation the diversity of a low key; and frequently a high or a low key is neither specially beneficial nor detrimental to the meaning. When this is the case, the reader or speaker need only attend to the accurate arrangement of the inflections of the voice on the principle I explained in my last Lecture, and endeavour to render them agreeable to the ear. In the following exercises, therefore, it will be requisite, besides the usual signs of inflections, to adopt three signs, *viz.*, the letter H will indicate where the voice is to be raised to a high key, L where it is to sink to a comparatively low key, and M that it is to resume the ordinary middle key. I need hardly say that there must always be a considerable latitude allowed to the taste and judgment of the reader or speaker as to the range of keys, whether high or low, which he may think proper to introduce in the passage he is delivering. Let us take the following selection from Young's "Night Thoughts" to illustrate this, adopting these signs, and marking the inflections in the ordinary way.

(M.) "Be wise to-day; 'tis madness to defer;  
Next day the fatal precedent will plead,  
Thus on till Wisdom is pushed out of Life.

- (H.) Procrastination is the thief of Time :  
 Year after year it steals till all are fled,  
 And to the mercy of a moment leaves  
 The vast concerns of an eternal scene.
- (M.) Of man's miraculous mistakes this bears  
 The palm, that all men are about to live,  
 For ever on the brink of being born—
- (L.) All pay themselves the compliment to think  
 They one day shall not drive ; and their pride  
 On this reversion takes up ready praise,  
 At least their own, their future selves applauds.
- (M.) How excellent that life they ne'er will lead !  
 Time lodged in their own hands is Folly's veils ;  
 That lodged in Fate's, to Wisdom they consign.  
 The thing they can't but purpose, they postpone.  
 'Tis not in Folly not to scorn a fool,  
 And scarce in human wisdom to do more."

Let me now give a few *general* rules for the different degrees of modulation of the voice in reading and speaking.

Rule I.—When any *simile* occurs in the course of a composition, such passage is in general best rendered by a lower key in modulation.

- "(M) Then she stretch'd out her arms and cried aloud  
 (H) 'Oh Arthur!' (M) There her voice broke suddenly.  
 Then, (L) as a stream that, spouting from a cliff,  
 Falls in mid air, but gathering at the base  
 Remakes itself and flashes down the vale,  
 (H) Went on in passionate utterance—  
 'Gone! my Lord!  
 Gone through my sin to slay and to be slain;  
 And he forgave me and I could not speak."

Rule II.—Clauses which are of a parenthetical nature, and important in their character, should be rendered in general with slower time and in a lower key of modulation than the other clauses of the sentence.

- "(M) If there's a Power above us,  
 (L) And that there is all Nature cries aloud  
 Through all her works, (H) He must delight in virtue,  
 (M) And that which he delights in must be happy."

Rule III.—But if the parenthetical clause be of a comparatively unimportant character, it may be given in a higher key and somewhat quicker time.

(M) "Pride, (H) in some particular disguise or other, (M) is the most ordinary spring of human action."

Rule IV.—The primary or most important clauses in a sentence should be delivered in a higher key, and stronger and fuller tone, generally than those clauses which are secondary or in any way subordinate.

- "(L) Oh, now you weep, and I perceive you feel  
 The dint of pity: these are gracious drops."

Kind sóuls! (M) Whát! wéep you when you but behóld  
Our Cæsar's vésture wóunded? (H) Lóok you hére—  
Here is himsél'f márr'd as you see by tráitors!"

Rule V.—Antithetic portions of sentences should always be marked by the voice being modulated into an appropriate change of key.

"(M) Hereafter, in that world where áll are pure,  
We twó may méet before hígh Góð, and thóu  
Wilt spríng to mè and cláim me thine, and knów  
I am thine húsband, (L) not a smaller sòul,  
Nor Lancelot, nor anòther."

Rule VI.—When in the course of a passage interrogation occurs followed by its answer, the clause in which such answer is contained, if strictly subordinate to the question, is generally given in a lower key of modulation.

"(M) What must the Kíng do nòw? Must he submít?  
(L) The Kíng shall dò it: (M) must he be depósed?  
(L) The Kíng shall be contènted: (M) must he lóse  
The náme of Kíng? (L) why let it go."

Rule VII.—But if, however, the answer contains some new matter of special importance to the general meaning of the sentence, then such answer should be read in a higher key and stronger tone.

"(L) Must we but wéep o'er dàys more blést?  
(M) Must we but blush? (H) Our fáthers blèd!"

Last of all under this division of our subject, I have to bring before your notice that special modulation of the voice often combined with much variation in regard to the *time* to be used in reading or speaking, called—

#### IMITATIVE MODULATION.

It was long ago justly remarked by Lord Kames, in his "Elements of Criticism," that a resemblance between the sound of certain words and their signification is a beauty that has escaped no critical writer, and yet has scarcely been handled with sufficient accuracy by any of them. They have probably been of opinion that a beauty so obvious to the feeling required no explanation. This is an error, says Lord Kames, and to avoid it in his own work, he gives a great number of examples of the various resemblances between *sound* and *signification*, accompanied with an endeavour to explain why such resemblances are so beautiful. He begins with examples where the resemblance between the sound and the signification is the most complete, and then goes on to examples where the resemblance is less and less so.

There being frequently a strong resemblance of one sound to another, it will not be surprising to find an *articulate* sound resembling one that is *not* articulate. Thus the sound of a bow string is well imitated by the words Pope has selected to express it—



“The string let fly,  
*Twang'd short and sharp*, like the *shrill* swallow's cry.”

Again, in a well-known passage from his translation of Homer's *Iliad*, what admirable words has he selected to express the sound of felling trees in a wood :—

“*Loud sounds* the axe, *redoubling strokes* on *strokes*,  
 On all sides round the forest hurls her oaks  
 Headlong. *Deep echoing groan* the thickets hewn,  
 Then *rustling, crackling, crashing, thunder down*.”

Or again from the same poet—

“Dire Scylla there a scene of *horror* forms,  
 And here Charybdis fills the deep with storms ;  
 When the tide *rushes* from her *rumbling caves*,  
 The *rough rock roars* ; *tumultuous boil the waves*.”

Now no person can be at a loss about the cause of this beauty of sound and sense combined in the foregoing passages ; it is obviously that of *imitation*. That there is any other resemblance of sound to signification must not be taken for granted. There is no resemblance of sound to motion, nor of sound to feeling or sentiment. But we may be deceived, as it were, by the artful delivery of the accomplished reader or speaker. The same passage may be pronounced in many different keys, tones and time ; the modulation may be high or low, the tone sweet or harsh, the time quick or slow, so as to be in accordance with the character of the thought or emotion. Such concord must be distinguished from that concord between *sound* and *sense* which is perceived in some words, independent almost of the skilled delivery of the elocutionist. The latter is the poet's work ; the former must be attributed to the art of the reader or speaker.

There is another thing which contributes still more to this pleasing delusion to which the hearer so readily yields himself. In all languages, Greek, Latin, and all its modern derivatives, in the Teutonic group, and especially Anglo-Saxon and modern English, and I doubt not also in all the Oriental tongues, the properties of *sound* and *sense* being *intimately connected*, the properties of the one are readily communicated to the other. For example, the attributes of grandeur, of sweetness, or of melancholy, though belonging to the thought only, are transferred to the words, which by that means resemble in appearance the thought which is expressed by them.

That there may be a resemblance between articulate sounds and some that are not articulate is therefore manifest. That such resemblances do indeed exist, and are successfully employed by writers of genius, is clear from the preceding examples, and from many others which might be given. But we may safely pronounce that this *natural resemblance* can be carried no further. The objects of the different senses differ so widely from each other as to exclude any resemblance. Sound in particular, whether articulate or inarticulate, resembles not in any degree motion, taste or smell ; and as little can it resemble any internal senti-

ment, feeling or emotion. But must we then admit that nothing but sound can be imitated by sound? Taking imitation in its strict and limited sense, as importing a direct resemblance between two objects, the proposition must, I think, be admitted; and yet in many passages that are not descriptive of sound, every person of cultivated taste and judgment must be sensible of a peculiar *concord* or *harmony* between the sound of the words and their meaning. As there can be no doubt, I apprehend, of the truth of such an assertion, it remains for us in the next place to inquire into its cause, and if possible ascertain its reason.

Now it has been well remarked by Lord Kames, that resembling causes may produce effects that have no resemblance; and causes that have no resemblance may produce resembling effects. A magnificent building, he says, for example, resembles not in any degree an heroic action, and yet the emotions they produce are concordant, and bear a certain kind of resemblance to each other. We are still more sensible of this resemblance in a song, when the music is properly adapted to the sentiment. There is no resemblance between thought and sound; but there is the strongest resemblance between the emotion raised by music, tender and pathetic, and that raised by some plaintive elegy. Now applying this observation to the present subject, it appears that in some instances the sound even of a single word makes an impression resembling that which is made by the thing it signifies. Witness, for instance, the word *running*, composed of two short syllables; and still more remarkably such words as *rapidity*, *impetuosity*, *precipitation*, &c. Brutal manners produce in the spectator an emotion not unlike that which is produced by a harsh or rough sound, and hence the beauty of the figurative expression, *rugged* manners. Again the word *little*, being formed by a very small opening of the mouth, has, as it were, a feeble and faint sound, which makes an impression resembling that made by a diminutive object. This resemblance of effects is still more remarkable where a number of words are connected in a sentence. It will be often found that appropriate words pronounced in succession often make a very strong impression on the mind, and when this impression happens to accord with that made by the sense, we are sensible of a complex emotion peculiarly gratifying; one proceeding from the sentiment, and the other from the melody or sound of the words. But the chief pleasure proceeds from having these two concordant emotions combined in perfect harmony and carried on in the mind to a full close. Except in the single case where *sound* is described by words expressive of the different *varieties* of sound, all the examples given by critics of sense being imitated by sound, resolve themselves into a *resemblance of effects*. Emotions raised by sound and signification may have a resemblance; but sound itself cannot have resemblance to anything but sound.

Proceeding, then, now to particulars, and beginning, then, with those cases where the emotions have the strongest resemblance, I observe first, that by a number of syllables in succession, an emotion is frequently raised extremely similar to that raised by successive action or motion. This will be evident even to those who are most defective in

sensibility of ear or delicacy of taste, from the following fact, that the term *movement*, in all languages, is equally applicable to both. In this manner successive motion, such as walking, running, galloping, can be imitated by a succession of long or short syllables, or by a due mixture of both. For example, *slow* motion may be justly imitated in a verse where syllables *long in point of quantity* chiefly prevail, and the idea is properly carried out by the reader or speaker pronouncing such passage in what is termed *slow time*—take the following, from Tennyson :—

“And *slowly, slowly, more and more,*  
*The moony vapour rolling round the king*  
*Who seem'd the phantom of a giant in it,*  
*Entwound him fold by fold, and made him gray*  
*And grayer, till himself became as mist*  
*Before her, moving ghost-like to his doom.”*

Secondly, on the other hand, swift, rapid, impetuous motion may be successfully imitated by a succession of short syllables, delivered in quick time, and with the short poise of the voice combined, as in the opening lines of Browning's “Good News from Ghent” :—

“*I sprang to the saddle, and Joris and he,*  
*I galloped, Dirck galloped, we galloped all three.”*

Thirdly, a line composed of monosyllables, makes an impression by the frequency of its pauses, aided by the *slow time* and appropriate rhetorical *pauses* and *full poise of voice* on the part of the reader, similar to that which is made by heavy laborious interrupted motion. Pope will supply us with a good illustration in the last of these two expressive lines—

“*First march the heavy mules securely slow,*  
*O'er hills, o'er dales, o'er crags, o'er rocks they go.”*

Fourthly, the impression made on the ear by rough, harsh-sounding syllables in succession, resembles that made by the sound of rough or tumultuous motion, especially when properly carried out by the art of the cultivated reader; whilst on the other hand, the impression of smooth sounds, gently and flowingly delivered, resembles that of soft gentle motion.

The first couplet in the following lines, from Pope's translation of the *Odyssey*, will give us an admirable illustration of the former, while the concluding lines will serve well to exemplify the latter :—

“*Two craggy rocks projecting to the main,*  
*The roaring wind's tempestuous rage restrain :*  
*Within the waves in softer murmurs glide,*  
*And ships secure without their hawsers ride.”*

Perhaps a still better illustration of the latter, and then of the former, is to be found in the same poet's “*Essay on Criticism*.”

"*Soft is the strain when Zephyr gently blows,  
And the smooth stream in smoother numbers flows;  
But when loud surges lash the sounding shore,  
The hoarse, rough verse should like the torrent roar.*"

Fifthly, to illustrate prolonged motion of various kinds, let us take some of the Alexandrine lines which the same poet so artfully and judiciously introduces in some of his most beautiful passages. The first shall be of *slow* motion prolonged :

"A needless Alexandrine ends the song  
*That like a wounded snake drags its slow length along.*"

The next of *forcible* motion prolonged :

"The waves behind, *impel* the waves before,  
*Wide rolling, foaming high, and tumbling to the shore.*"

And our last example shall be of *rapid* motion prolonged.

"Not so when *swift* Camilla *scours* the plain,  
*Flies o'er the unbending corn and skims along the main.*"

I think I have now given a sufficient number of examples to illustrate sufficiently the leading principles of what, in default of a better term, is called imitative modulation. I just read, in concluding these various illustrations, one magnificent passage from Lord Byron, in which every line may be cited as an example of imitative modulation.

"Then *rose* from sea to sky the *wild* farewell,  
Then *shriek'd* the *timid*, and stood still the *brave*;  
Then some *leap'd* overboard with dreadful yell,  
As eager to anticipate their grave:  
And the sea *yawn'd* around her like a hell;  
And *down* she *suck'd* with her the *whirling wave*,  
Like one who *grapples* with his enemy,  
And *strives* to strangle him before he die.

"And first one *universal shriek* there *rush'd*  
*Louder* than the *loud ocean*—like a *crash*  
Of *echoing thunder*—and then *all* was *hush'd*  
Save the *wild wind* and the *remorseless dash*  
Of *billows*; but at intervals there *gush'd*,  
Accompanied with a *convulsive splash*,  
A *solitary shriek*—the *bubbling cry*  
Of some *strong swimmer* in his agony."

Thus, then, it will be seen that in all descriptive reading much expressive beauty is gained by "making the sound seem echo to the sense." As far as possible, the pronunciation of words should be such as will, consistently with the requirements of good taste, convey by their sound the actions they describe, and the objects which they represent.

By availing himself of all the aids afforded by intonation, inflection, modulation, and poise, the skilful reader or speaker can often convey to the mind as vivid and impressive a picture as the artist can convey to the eye by means of his canvas, brush, and palette. In discussing this portion of the subject, Lord Kames well observes that the only *general rule* that can be given for directing the pronunciation, is to sound the words in such a manner as to imitate or convey to the mind as strongly as possible an idea of the things they signify. In pronouncing words signifying what is elevated, the voice ought to be raised above its ordinary tone; whilst, on the other hand, words expressive of grief, pathos, melancholy dejection, and kindred feelings of depression, should be pronounced in a low key of modulation. To convey the idea of stern, harsh, or impetuous passion, the tone in which the words should be pronounced is loud and strong. On the contrary, again, a gentle and kindly passion should be delivered in a soft, flowing, and melodious tone. In Dryden's poem of "Alexander's Feast," the line "fallen, fallen, fallen!" represents a gradual sinking of the mind, and therefore any person of taste, even without instruction in the art of elocution, would be almost certain instinctively to read each repetition of the words with a tone becoming more and more subdued. Another circumstance which contributes greatly to the resemblance between sense and sound, is slowness or quickness of time in delivery; for though the length or shortness of the syllables in point of *quantity* be ascertained accurately, yet the whole clause or sentence may be delivered either in slow, medium, or quick time. A clause or sentence ought to be pronounced slowly, when it expresses a similar action, or when it conveys to the mind that which is grave, deliberate, solemn, or important, while, on the other hand, it should be pronounced quickly when it describes action which is brisk or rapid, or conveys emotions that are lively, joyful, or impetuous. And now, a few words in conclusion, in more especial reference to those who will read these lectures hereafter. It is no more to be expected that a person will become an accomplished reader or speaker versed in all the resources which are afforded by the art of elocution *merely* by becoming acquainted with the theory of the art and learning a determinate set of rules, than that he should become a finished vocalist by studying a treatise on the art of singing and learning the names of the different notes in music, their meaning and value. In one art as well as the other, *theory* is *requisite*, but in elocution the power of properly inflecting and harmoniously modulating the voice is to be acquired only by example and practice such as these King's College Evening Classes afford to every student who enters them. To you who listen to me, these lectures hereafter may serve, I would hope, as useful aids to memory in connecting mere theory with actual practice. By pronouncing immediately after a correct reader a series of exercises in inflection and modulation, a good ear will convey an impression to the mind of the leading principles of both, and *practice* will soon make an indifferent reader or speaker advance rapidly in improvement. But of course all persons vary in their natural gifts, and there is

no art in which the advantage of possessing *feeling, taste, discretion and education* is more apparent than in that of elocution.

Last of all I would say, in order to acquire the power of easily changing the different keys in which you read or speak at pleasure, accustom yourselves to pitch the voice in various keys, from the highest to the lowest you can command in range. It is very probably the case that very few occasions will arise for employing so wide a latitude of modulation in ordinary reading aloud or speaking in public ; but still the practice is most useful, and the actual exercise will give you such a power and command of voice as cannot be acquired by any other mode. Having duly carried out this practice till you can read with ease in a wide range of modulation from low keys to high, and from high to low, then read as exercises on this rule such compositions in poetry or prose, (perhaps at first the former is best, on account of the better opportunity for sustaining the vowel sounds in syllables that are long in quantity,) such compositions as have a variety of emotions, actions, or speakers introduced, or dramatic dialogues, observing the various keys in modulation which seem best adapted to each, and endeavouring to change them as nature and art jointly direct. Such practice will prove as beneficial to the voice as it is pleasant and profitable to the mind.





## LECTURE VII.

Elocution considered as a Science. Mr. Thelwall's opinions. The knowledge of human nature and the philosophy of mind. The theory of the Poise. Ancient and modern authorities on the Poise of the voice in Reading and Speaking. Steele's *Prosodia Rationalis*. The laws of Quantity. The proper observance of the Poise essential to good Reading and Speaking. Special function of the larynx in reference to Poise. Neglect of the observance of Poise a frequent source of Stammering and Stuttering. The Laws of Rhythm. Pauses. Rhetorical words.



REMEMBER well that the first Lecturer on Public Reading and Speaking who was appointed in this College, the late Rev. A. S. Thelwall—whose name I have already quoted on a former evening—never spoke in his Lectures of the “art” of elocution, as people are generally in the habit of calling it; but he always termed it the “science” of elocution, and claimed for it invariably the rank and dignity of a science. And if we are to take the word “science” in the sense of its original (*scientia*), as meaning knowledge, I think that a systematic and orderly arrangement of knowledge on any important subject may fairly be said to reduce such a subject to a science.

I think I should be strongly inclined to follow the example of my late excellent predecessor when lecturing here, and, like him, speak of elocution as a *science*. For any *instruction* that really deserves that character ought to be founded on truly *scientific principles*, upon an intimate knowledge of the *anatomy* and physiology of the organs of voice and speech, and an accurate acquaintance with the principles of spoken language. Mr. Thelwall always contended (and here I quite agree with him) that a scientific study of elocution must involve some consideration of the principles of music; for unless we understand so much of that science as to be able to discern how far the principles of music apply to spoken language (as indeed they do in a measure to all vocal sounds), and wherein the *music of speech* differs from the *music of song*, we shall not only be destitute of any sure foundation for those rules by which the management of the voice must be regulated, but we shall be liable to many errors and mistakes, and unable to show how various defects are to be remedied. And, moreover, we must have continually to make some reference to a higher and nobler science still, viz., the knowledge of human nature and the philosophy of mind. Indeed without due attention to this how shall we be enabled fitly to express, and intelligibly and effectively to communicate to others the various passions, emotions, sentiments and convictions of the human mind? There is nothing more certain than that if the principles we define and the rules we lay down have not constant reference to this high and important department

of human knowledge and study, they will most assuredly be in constant danger of failing to have their foundation in truth and nature: for it is mainly by means of spoken language that mind in this life here communicates with mind; and therefore it necessarily follows that not only the words which we employ to express in language our manifold thoughts and feelings, but the manner in which we pronounce such language so as to produce its fullest effect, must have continual reference and adaptation to the nature and constitution of the human mind.

Now when it has been shown that the principles by which the inflection, modulation, and poise of the voice must be regulated, especially in public reading and speaking, and that the rules by which the errors, mistakes and defects into which so many readers and speakers fall, are to be corrected and overcome, involve a constant reference to those branches of science to which reference has been made, in order to investigate, ascertain and point out the true foundations on which they rest, it neither can nor will be long a matter of surprise if elocution claims and receives the rank and dignity of a science. No doubt it is indeed perfectly true that, when those rules have once been investigated and laid down, and when the scientific principles on which they are founded have been clearly ascertained, it will, generally speaking, be quite sufficient to give to the pupil the *result*, without entering at large with each individual into the whole logical process of examination and reasoning by which we have arrived at it. Yet still, an educated and scientific instructor should always be prepared to explain fully the *rationale* of every rule laid down for inflection, modulation, and other elements of elocution, whenever occasion may require; though of course there is no need of his burdening the mind of every pupil who comes to him for practical instruction, with all the details of the whole process of reasoning by which he has himself come to his conclusions.

When Mr. Thelwall delivered his introductory lecture on elocution in this College many years ago to a large and distinguished audience, of which I had the honour and advantage of being one, he said, when closing his argument in support of his favourite proposition that elocution was a science—

“Let me observe that, if elocution claim to be considered as a science, it must, first of all, have its *clear definitions*. We cannot lay down our rules for the management of the voice, without using certain terms of art, which, in the ordinary course of instruction, will continually recur; and those terms should be clearly defined and strictly appropriated.

“To illustrate this general principle, I need only refer to Euclid, or to any work on any particular branch of mathematics. When these are opened, it will be seen at once that they regularly commence with *definitions*. If these be not distinctly set forth in the first instance, and strictly adhered to in what follows, there will be endless confusion. Especially it is evident that, if the same word were continually used to express things essentially different, there would soon be such confusion and uncertainty, that all hope of coming to clear and satisfactory conclusions would be utterly at an end. Only imagine a teacher of mathe-



matics who should insist on using the same word to designate an angle and a circle! What could be expected as the result but endless confusion?

"These remarks are very important in connexion with our present subject. For though, in regard to sciences in general, they are so obvious as almost to deserve the title of mere truisms; yet, with reference to elocution and the phenomena of spoken language, they have been most strangely and lamentably forgotten; insomuch that many able and learned men have got thoroughly into the habit of confounding things which ought to be distinguished (because, indeed, they are, in their very nature, distinct); and this habit has laid the foundation of many rooted prejudices. Hence it has come to pass, that those who have attempted to mark out a wiser course, and to proceed upon truly rational and scientific principles in treating of elocution, have heretofore found too much reason to complain that, even from men of science and learning, they could scarcely get so much as a patient hearing.

"For example: What confusion has there been on the subject of *accent* and *quantity*? And the term *accent* itself has been used, and is still continually used, to express ideas which are totally distinct—ideas, indeed, which it is of the highest importance to distinguish—if we would really understand the nature and the principles of spoken language.

"We speak of *accents* as *acute*, *grave*, and *circumflex*. This mode of speaking has evident reference to the rising and falling of the voice in the musical scale. And, when we speak of an Irish accent, a Scotch accent, a provincial accent, or a foreign accent; we have, generally, a reference to the peculiar tones of the voice, which characterise persons who come from different countries or provinces; (though sometimes, perhaps, we speak more vaguely, and include, under the term *accent*, all the peculiarities of pronunciation by which such persons are distinguished. But this is evidently a vague and incorrect way of speaking.)

"But when we speak of the *accented* syllable of a word—when we say that *constant*, *parent*, and *teacher*, are accented on the *first* syllable, and that *exalt*, *detect*, and *avoid* are accented on the *last*, is it not evident that we use the word *accent* in a totally different sense? We commonly call the *first* syllable in the *former* words and the *last* syllable in the *latter* that on which the *acute accent* falls; and we use the note or sign of the *acute accent*, to mark what we call the *accented syllable*. But has this really anything to do with *acute* and *grave*?—with the rise or fall of the voice in the musical scale? Let us endeavour to bring this to the test of careful observation."

Mr. Thelwall then gave his audience an illustration by pronouncing the two following short interrogative sentences:

Is that a *mán*?

Are you *contént*?

Pronouncing these two sentences in the proper way as laid down in the rules for inflection, he said reasonably enough that the individual in his audience must have a very dull or unpractised ear, who did not perceive that the speaker's voice rose to a higher note on the last syllable of each of the two sentences he had just uttered. But who, among his

hearers, he went on to say, did not perceive with equal clearness, that when the sentence is affirmative the note on the final syllable is wholly different? that the voice descends in the musical scale.

Yes, that is a man.

I am content.

And this essential difference between an *affirmative* and an *interrogative* sentence is so essentially rooted in the very nature of things, he continued, that we all make the distinction *naturally*; and naturally, too, we all *perceive* and *feel* it. So that when the very words, and the order in which the words are placed in the sentence, are in every respect precisely the same, one speaker will make them sound like an interrogation, and another like an affirmation by the mere inflection of the voice according as it is *rising* or *falling* at the end of the sentence.

"The king comes here to-night?"

This, now, so pronounced, is merely a simple affirmation. But supposing, for a moment, that the sentence was not fully heard or understood at first, the question for further information or assurance of the fact might be asked in precisely the very same words, but with another inflection, the *rising* instead of the *falling*.

"The king comes here to-night?"

And yet some persons will speak of these *inflections* under the name of *accent*.

I was so much impressed with a sense of the learning, labour, and research exhibited by Mr. Thelwall in the portion of his lecture which more immediately followed in reference to this subject, that I waited on him afterwards and had a very long and interesting conversation with him on this, as well as other questions in connection with elocution. He very kindly gave me a copy of his lecture, and shortly afterwards it was printed and published by him under the title of "A Lecture on the importance of Elocution, delivered at King's College, London, on entering upon the duties of Lecturer on Public Reading, Jan. 30, 1850." Nearly twenty years have elapsed since then. Mr. Thelwall is now dead, and his lecture is, I believe, now entirely out of print. I am sure, therefore, you will consider it a valuable addition to your information, if here I give you Mr. Thelwall's own language from the copy still in my possession.

"Now it is evident that the words *king* and *night* in these two cases have equally that stress upon them, which is commonly denoted by what (in speaking of polysyllables) is called the *acute accent* (as, when we say *king'ly* or *night'ly*, the first is commonly called the *accented* syllable, and it is marked in Pronouncing Dictionaries with the sign of the *acute accent* accordingly); and yet, to speak correctly of the musical inflection, in the *affirmative sentence* we pronounce them both with a *grave accent*, and must do so in order to convey our meaning; and, in the *interrogative sentence*, by merely using the *acute accent* on each, we at once convey, even to the dullest ear, the unmistakable impression of a question.

"Is there not, then, some strange confusion, in denoting two things so entirely distinct in their nature as the stress that is laid on particular

syllables, and the rise of the voice in the musical scale, by one and the same term?

"The fact is, that we want other terms to express the distinction between what are so commonly, but very improperly, called the *accented* and *unaccented* syllables. And for the adoption of such terms I must earnestly plead; for we commonly find that confusion of terms leads to confusion of ideas. And, in reference to all discussions respecting spoken language, this has been continually the case.

"We must have, in the very outset of all our inquiries on this subject (if we would ever hope to bring them to a satisfactory issue)—we must have clearly before our minds a *threefold distinction*.

"1. QUANTITY has reference to the comparative length of syllables; and includes the differences of *long* and *short*, or *longer* and *shorter*.\* It may be sufficient, in all ordinary cases, to denote these distinctions by the usual marks of  $\bar{\phantom{x}}$  for *long*, and  $\acute{\phantom{x}}$  for *short*.

If more accuracy is required, the musical notes of quantity  $\bigcirc$

Semibreve,  $\text{C}$  Minim,  $\text{C}$  Crotchet,  $\text{C}$  the Quaver, will serve every purpose: especially if (when needful) we add a dot to the right, which makes the note half as long again. Thus

$\text{C} = \text{C} \text{C}$  and  $\text{C}^{\cdot} = \text{C} \text{C} \text{C}$

"2. ACCENT has reference to the rise and fall of the voice in the musical scale, or to musical inflexion; it includes *acute* ( $\acute{\phantom{x}}$ ), *grave* ( $\grave{\phantom{x}}$ ), and *circumflex* ( $\frown$ ). (Adopting the usual notation).

"Let us, then, confine these words to their proper meanings. And, when we are clear as to the meaning of our terms, we are then prepared to enter upon the discussion of the question, How far there is any necessary connection between *quantity* and *accent*? or in other words, Whether or not the *long* syllable is necessarily, or naturally, *acute*, or the *short*, *grave*?

"But we must have a *third term* to express a third set of differences; namely, that which we observe between the first and second syllables of the words, *patience*, *glory*, *conflict*, *pitfall*; or *delight*, *consist*, *maintain*, *pronounce*.

"This distinction is expressed by the *thesis* and *arsis* of the Greeks; which had, I conceive, reference to the planting and lifting up of the

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\* "I say *longer* and *shorter*, and not merely *long* and *short*, for it is a great mistake to suppose, that all long syllables are equally long, and all short syllables equally short. An able and learned author, to whom reference is subsequently made, has clearly shown, that English syllables differ in length, in all the varieties of from eight to one. That is to say, if the longest syllable in spoken language be denoted by a *semi-breve*, there are other syllables continually used, of which the quantity can only be fitly denoted by a *quaver*. My late father had come to the same conclusion, before he had even heard the name of the author alluded to. This author also aptly illustrates the various length of syllables, which are all called *short*, by reference to the primary meaning of the word dactyle:  $\delta\alpha\kappa\tau\upsilon\lambda\omicron\varsigma$ , a *finger*, is indeed *long* and *two short*; but who does not see, by looking at his own finger, that the two short joints are not equally short? We have, in fact, *long*, *short*, and *shorter*."

foot in walking, or to the fall and rise of the time-beater in beating time to music.

"I am well aware that there have been disputes and differences as to the meaning and application of those terms; insomuch that some writers use them in an inverted sense,—some calling that *arsis* which others call *thesis*; and *vice-versa*. Baccheius says:—"Ἀρσιν ποῖαν λέγομεν εἶναι; Ὅταν μετέωρος ᾖ ὁ ποῦς, ἡνίκα ἂν μέλῳ λωμεν ἐμβαίνειν. Θέσιν δὲ, ποῖαν; Ὅταν κείμενος." 'What do we call *arsis*? When the foot is lifted up with the intention of taking a step. What *thesis*? When it is put down.'

"And the Scholiast to Hermogenes:—"Ἀρσις καὶ θέσις κυρίως μὲν ὀνομάζονται, παρὰ τοῖς Μουσικοῖς, ἐπὶ τῶν τοῦ ποδὸς κρουμάτων ἄνω ἢ κάτω τῇ ὁρμῇ λαμβάνοντες." 'Arsis and Thesis are the names properly bestowed by Musicians upon the beats of the foot, lifted up or put down.' And Marius Victorinus says, to the same purpose, in one place, 'Arsis et thesis, quas Græci dicunt, id est, sublatio et positio, significant pedis motum: est enim arsis sublatio pedis, sine sono; thesis, positio pedis, cum sono.' 'Arsis and thesis, as the Greeks say, that is, *lifting up* and *putting down*, signify the motion of the foot; for *arsis* is the lifting up of the foot, *without sound*, *thesis*, the putting down of the foot, *with sound*.' Other passages might be quoted, to illustrate the use of the words in these senses. It is true that Marius Victorinus immediately gives another definition, which leads us to a totally different application of the terms. 'Item arsis est elatio temporis, soni, vocis: thesis depositio et quadam contractio syllabarum'†—the purport of which, did it stand alone, would, I think, be somewhat dubious: but he explains it by reference to Pyrrhic and Spondaic and other feet, in a manner which leaves no doubt as to his meaning. Priscian fully agrees with him, and explains himself yet more clearly: 'Nam in unaquaque parte orationis arsis et thesis sunt, non in ordine syllabarum, sed in pronunciatione, velut in hac parte, natura; ut quando dico natu, elevatur vox et est arsis in tu; quando vero ra, deprimitur vox, et est thesis.'‡ And this, so far as I

\* "See Stephan. Thesaur. Linguae Græcæ, in voce θέσις. It may not be amiss to transcribe the whole passage:—

"Ernesti Lex. Rhet. Techn. Gr. "Ἀρσις, Græcis dicta Sublatio pedis in saltatione, ut θέσις, ejusdem pedis Positio. Inde forma loquendi ad spatia illa traducta est, quæ sunt in syllabis longis et brevibus. Hinc Quintil. 9, 4, 48. Rhythmo, inquit, indifferens est, dactylusne ille priores habeat breves, an sequentes. Tempus enim solum metitur, ut a sublatione ad positionem (h. e. ab ἄρσει ad θέσιν) iisdem sit spatiis pedum. Cf. Aristid. Quintil. p. 31. Meibom., ubi hæc sunt: 'Ἀρσις ἐστὶ φορά σώματος ἐπὶ τὸ ἄνω, θέσις δὲ, ἐπὶ τὸ κάτω ταύτου μέρεος. Schol. Anon. ad Hermog. περὶ Ιδ. 1, p. 400. T. 2, Ald. Rhet.' Then follow the words which are quoted in the text, to which are subjoined the following:—παρὰ δὲ τοῖς Ῥητορικοῖς, τὸ κατὰ ἀπόφασιν καὶ κατὰφασιν σημαίνει,—pointing out that the use of the words by Rhetoricians is entirely distinct. We are concerned, of course, with the use of them by Musicians.

† Mar. Victorini Artis Gramm., l. i.

‡ Prisciani de Accentibus lib.

Both these Authors are to be found in the Grammaticæ Latinæ Auctores Antiqui of Putschius. (Hanov. 1605.) See coll. 2482 and 1289.

have observed, is the view that is more commonly taken. Nevertheless, it appears to me, that the former explanation is the more simple and natural. And the authors, to whom I am indebted for the most valuable hints and information on this subject, take very decidedly the same view. While, therefore, it may well become me to say,—

Non nostrum—tantas componere lites,  
Not ours to reconcile so great a strife,—

still—as, in using the words, I must make my choice, and use each word in a fixed and uniform sense—I can only take that which commends itself to my own judgment; and I may as well state, once for all, that I understand by *thesis* and *arsis* that which corresponds to the *fall* and *rise* of the foot or time-beater. I would express the same things in English by the words *heavy* and *light*.\* And this quality in syllables, which has reference to the difference between *heavy* and *light*, I would call *poise*.

“In this view, and in the use of these terms, I follow the ablest writer on these subjects that I have ever yet met with. This was a gentleman named Joshua Steele, who wrote during the last century a book entitled, ‘*Prosodia Rationalis*,’ (of which the first edition seems to have been published in 1775, and the second, of which I have a copy, in 1779). This writer was a thorough scientific and practical musician, with a very nice and practised ear. He was also well acquainted with Greek and Latin authors,—whom he freely quotes in his work. The form of that work did not much commend it to general readers;—so that it seemed to fall into general neglect, till my father met with it. He derived from it very great assistance; which he was always ready to acknowledge: so that, both in his public Lectures, and in his private conversation, he was in the habit of mentioning it continually; and that with very high commendation.

“Steele continually makes this three-fold distinction between *quantity*, *accent*, and *poise*. Indeed, great part of his work is occupied with establishing and illustrating that three-fold distinction.

\* Thus in the line—

“Man, on the dubious waves of error toss’d,”

I should call the first, fourth, sixth, eighth, and tenth syllables *heavy*, or in *thesis*, and the other syllables *light*, or in *arsis*.

This would agree with Aristeides Quintilianus, who says,—

“Ἰαμβος, ἐξ ἡμισίας ἄρσεως καὶ διπλασίου θέσεως. Τροχῆος ἐκ διπλασίου θέσεως καὶ βραχέας ἄρσεως.—*De Musica*, p. 37.

And with Baccheius:—

“Ἰαμβος σύγκειται ἐκ βραχέος καὶ μακροῦ χρόνου. ἄρχεται δ’ ἀπὸ ἄσεως. οἶον, Θεοῦ. Χορῆος συνέστηκε δὲ ἐκ μακροῦ καὶ βραχέος χρόνου. ἄρχεται δ’ ἀπὸ θέσεως. οἶον, πῶλος.—*Introd. Artis Musicæ*, p. 25.

I refer to both these authors, as I find them in the *Antiquæ Musicæ Auctores* Septem of Meibomius.—(Amstel, 1652).

"In addition, then, to the qualities of—

"1. *Quantity*, and 2. *Accent*, which I have already spoken of, I must now add—

"3. *Poise*—which has reference to the alternation of *thesis* and *arsis*, or *heavy* and *light*. Adopting a notation first used, I believe, by Steele, I would denote *heavy* by  $\underline{\hspace{1em}}$ , and *light* by  $\therefore$ , placed under the respective syllables.

"Now it appears from an anatomical examination of the larynx, and from experiments and observations as to the action of that delicate and wonderful part of the mechanism of the human body, that this alternation and distinction of *heavy* and *light* is (from the very structure and action of the organs of voice) inherent in all spoken language. There is, and must be, an action and reaction regularly going on, which is the foundation of all measure in speech; and which serves so to regulate our utterance,—whether in reading, public speaking, or common conversation,—that all spoken language may be divided into musical bars, which have their regular and proper beginning and ending. There is a *measure* in speech, marked out and defined by a regular succession of action and reaction in the organs of voice, just as really and truly as there is in music. Now, in the action of the heart or beating of the pulse, (and also in the ordinary process of respiration), the law of health is *regularity*:—so that the pulse *beats time*: and, when that regularity of action is disturbed, the physician immediately recognizes a symptom of disease;—a fact which did not escape the observation of Shakspeare; for he makes Hamlet say—

"‘My pulse, as yours, doth *temperately keep time*,  
And makes *as healthful music*.’

So also in walking—whether quickly or slowly—we naturally keep time (so that a whole party can, and do, comfortably walk together, and keep step with step); and if we see a man walking irregularly, and not keeping time, we at once begin to think there is something the matter with him. Thus it is also in speaking or reading. The Law of Nature enjoins regular time-keeping—a regular measured alternation of heavy and light. And if we violate this law, and invert the process,—so that the alternation proceed from light to heavy,—the effect would be offensive and strange (even to those who could not tell why). And if the law be broken in regard to the regularity of the alternation, stammering and stuttering will be the almost inevitable consequence.\*

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\* "On this point, the following remarkable passage occurs in 'Steele's Prosodia Rationalis;' which is, to my mind, one of the most remarkable proofs of the accurate observation and penetrating judgment of the writer that can be found in the whole volume:—

"‘The dislocated order of the POISE (if any one could pronounce so) would give pain to an audience.

"‘People who stutter pronounce partly in this latter manner; but it is notorious, when such persons sing, they never hesitate or stutter; whence it may be supposed, the most easy and effectual method of curing them would be to accustom them to beat time to their reading and common discourse, by which means they might learn to speak in just time to the proper measure of their words and phrases. For it should seem, the

"I am not here going to explain the anatomical mechanism, and its action, upon which this regular alternation depends. That would require a lecture of itself. But I must urge upon your attention the importance of keeping in remembrance the three-fold distinction to which I have referred. It is highly important in various points of view. It is important in connection with all scientific and judicious instruction as to the management of the voice; and in correcting various defects into which public speakers are liable to fall.

"In short, without continual reference to the distinct nature of *Quantity*, *Accent*, and *Poise*, we cannot explain the phenomena of spoken language. But when we are clear upon these points we may go on to the consideration of other points, important in their place, such as *force* and *loudness*, (between which also a distinction must be noted,) and the different ways in which *emphasis* may be expressed.

"And *here* I would also observe, that the three-fold distinction I have insisted on is well worthy of the attention of the classical scholar. We all know that the subject of the classical metres is one of great difficulty. Whether we shall ever be able so to understand it, as to enter fully into the harmony and beauty of the versification, and especially the lyrical versification, of Greece and Rome, may be greatly doubted. The accounts of the Greek metres which have come down to our times, are (as is well known) derived mainly from the writers of the Alexandrian school. That these, apart from the labours and researches of modern scholars, would afford us very little satisfaction, is, I believe, admitted by all who have looked into the subject. And, with regard to other departments of their labours, we all know that, while the Alexandrian grammarians have transmitted to us a vast amount of useful information, of which we are very glad to avail ourselves, yet we cannot follow them implicitly as guides. We did not begin to have clear and enlarged views of the Greek language, or to make much real progress in the knowledge of it, till we began to shake off their trammels, and to use their materials with independence of judgment, and with far deeper insight into the philosophy of language than they ever possessed. If we have found this to be the case, in regard to the principles of grammar, and the knowledge of the language in general, may it not be fairly assumed, that we must pursue a similar process in regard to what they have left us on the subject of prosody? We may gladly make use of all the information which they have transmitted to us. But, before we can be prepared fully to understand what we find in their writings, or to judge how far to receive, and how far to correct or reject their principles and conclusions, does it

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cause of their hesitation and stuttering arises from some inaptitude to fall in immediately with the *rhythmical pulsation* or *poise* befitting their words; but which, in singing they are enabled to do, by the additional influence of the *diastematic melody*, wherein the *CADENCES* are more certainly pointed out than even in poetry, or any language, without additional music.'

"The principle *here* so clearly enunciated by anticipation, as the result of scientific observation and reasoning, had been discovered, adopted, and acted upon by my father in the cure of impediments, before he had ever heard of Steele's name: and it was pursued by him with great success, to the end of his life."

not seem necessary to call to our aid the discoveries of modern science, that we may investigate the true principles of all spoken language? And is it not evident, that this can be done with immense advantage, by investigating those principles, in the first instance, with reference to a living language—with reference to our own mother-tongue? for, if we take this course, we can bring very many questions to the test of observation and experiment, which (if taken up in reference to a dead language) would inevitably be matters of mere speculation. But, with the help of such experiments and observations, we may be enabled clearly to discern what must, from the very conformation and action of our vocal and enunciative organs, be common to all languages. And thus alone can we expect to be enabled rightly to understand, and duly to use, and wisely to correct, what ancient authors have handed down to our times.

“And here I would more particularly observe, that, while learned authors have written with much erudition and with much ability, to point out the distinction between accent and quantity; it is not probable—I think I may say it is not possible—that they should lead us to any truly satisfactory conclusions, so long as they seem themselves to be in darkness and confusion as to that three-fold distinction on which I have already insisted. I will not venture upon the question, whether or no the view which has been taken of the nature of *accent* be the true and correct one. I am not desirous of entering into controversy on that point. But I cannot understand how it is possible for us to be in a right position to enter upon that enquiry until we have disentangled ourselves from that confusion which has resulted, and which must result, from using the one word *accent* to denote two things which are essentially distinct. We must, I think, distinguish between *accent* and *poise*, as well as between *accent* and *quantity*: we must, in short, distinguish *poise* from both *accent* and *quantity*, before we can have the whole question fairly before us.

“But if these distinctions were clearly understood, and kept continually in view, as Joshua Steele keeps them in view; if it were seen, that these distinctions are involved in the very nature of all spoken language,—that they result from the structure and action of the organs of voice; and that they lie at the foundation of the measure and melody of all verse; then I think that some of our young and aspiring scholars, who are yet in the vigour of their years, might apply themselves with great advantage to a more thorough investigation of the Classical Metres than has yet been accomplished. And I am persuaded that, in studying the science of elocution, with reference first of all to a living language, they would be enabled to discover principles which would lead them to a simple and natural solution of some of the anomalies of the Homeric versification;\* in regard to which some of the explanations which have

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\* “Suppose for instance, that careful observation should detect the continual use of a *Digamma* in our language. If it could be shown that the formation of such an element is involved, of necessity, in the natural action of the organs of voice, in passing from one vowel to another; and that this element is *naturally* an element of quantity,



been attempted seem little better than guesses, which do not rest upon clear and definite principles. I, therefore, earnestly and confidently invite the attention of men of science, and men of literature, to the system which I endeavour to explain, and to the principles which I propound, as the foundation of that system of instruction which I pursue."

Convinced as I am of the soundness of the views held by Mr. Thelwall, and so learnedly supported by him in the lecture from which I have just given an extract, I have always, you may have possibly remarked, refrained from ever using the term *accent* in the sense of *inflection of the voice*. No terms can better define what are commonly called accented and unaccented syllables or words than those of *heavy* and *light*, for there is or should be always a decided *weight* of the voice on the former that makes them heavy, and a corresponding *lightness* of the voice on the latter that keep up together this alternation of *Thesis* and *Arsis*. Now as I said in one of my earlier lectures, the ligaments of the larynx or vocal chords (*chordæ vocales*) are acted upon in different ways, by various minute muscles of wonderful delicacy, connected with the several cartilages I then enumerated. You will remember how I then explained that they must be brought into a certain position in order to produce sound or voice at all; for in the ordinary state (when we are not desiring or attempting to speak) the air passes in and out of the lungs through the vocal chords without producing any sound whatever in a state of health. But when these vocal chords have been brought into the vocalizing position, their precise relation to each, and to the breath which passes between them, must be so modified as to produce all the varieties of high and low in the musical scale, as I have already stated, at greater length, and this seems to be effected chiefly at least by contracting or expanding, and so delicately modifying the size of the aperture. Now it is by a *regular action* and *reaction* that these marvellous vocal chords produce and keep up that alternation which is so well termed *poise*, or that regular succession of the *heavy* and the *light*, which is the foundation of all fluency and measure in speech, as well as in song. This, then, is produced by a slight but decided action between the thyroid and cricoid cartilages, which occasions an alternate tension and relaxation of the vocal chords.

You will find that in many careful and elaborate works on the anatomy and physiological functions of the larynx, this most important action and reaction is overlooked, and it is only comparatively recently that attention has been directed to it, especially by those who have given their attention to the cure of stammering, and the removal of other impediments of speech. The truth is that *poise*, or the regular alternation of heavy and light, has until the last twenty years been almost entirely forgotten, alike by physiologists and the great majority of the practical teachers of elocution, as well as by those who have written works on the subject. The natural consequence was, that in

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of which *the tendency* is, to convert the preceding vowel into a diphthong; would not this go far to help us in thoroughly understanding and appreciating the force of the Digamma in the versification of Homer?"

considering the structure and physiology of the larynx, no notice whatever was taken of the mechanism and action by means of which this alternation is produced; and yet without due attention to this point, the most accurate and scientific anatomist and physiologist will not be able to explain satisfactorily the other functions of the larynx. We ought to have, and indeed must have, clearly before our minds, all the several functions of that most wonderful, complex and important organ to the human race, and the various phenomena which have to be accounted for, before we can be prepared to investigate its various parts and the special action of each, by means of which the various functions are performed, and each of the phenomena produced. Without these distinctions being carefully borne in mind, we may possibly attempt to explain one function, by reference to the means which are really employed to carry on another, and hence all kinds of mistakes may arise.

Now that such regular alternate action and reaction is in fact continually going on, may indeed be felt distinctly with the finger, if you place it just between the thyroid and cricoid cartilages. Indeed, as Mr. Thelwall truly said on the occasion I alluded to, this is wholly "distinct from, and independent of, the varieties of loud and soft, forcible and feeble, high and low in the musical scale, and long and short in regard to the relative quantity of the syllables which form a bar in music or a foot in verse: it continues to take place in the absence of sonorous vibration, when the voice is hushed down to a mere whisper. Hence, in the nature of things *poise*, or the alternation of *heavy* and *light* (*thesis* and *arsis*), must be essentially distinct from *acute* and *grave*, *long* and *short*, *loud* and *soft*. Inasmuch that the *heavy* syllable may be either *long* or *short*, *acute* or *grave*: nay, although, *ceteris paribus*, the *heavy* syllable is more forcible than the *light*, and therefore, *forcible* might be more naturally confounded with *heavy*, than *acute* or *long*,—yet these are really distinct,—insomuch that, in the almost imperceptible interval between a light syllable and the heavy one which naturally follows it in the succeeding bar, the voice might drop from its loudest elevation to a mere whisper, and yet the whispered syllable would still retain its *proper poise*—it would still be *heavy*."

Many persons naturally carry out this *poise* admirably in delivery without ever having had any instruction in elocution, especially such persons who are possessed of strong feelings, lively imagination and warm temperament, and particularly when they are speaking in public, or reading aloud any powerful descriptive or dramatic passage. Others, on the contrary, who are of cold, lethargic, unimpassioned temperament, or languid health, allow only the slightest amount of range of action and reaction to be perceptible, and hence the *poise* is inadequately maintained, and the delivery in reading or speaking is poor, tame and feeble, void of all proper expression, and often accompanied with a tendency to stammer or stutter. Indeed some of the worst cases of impediments of speech among the pupils who have come to me for their removal, I have found to arise chiefly from an almost total neglect from childhood of this important function of the larynx in properly carrying out its action and reaction or *poise*. The aim of the skilled and experienced instructor in

elocution should be in all cases, but especially such as I have mentioned last, to show the pupil, by his own practical illustration first, and then by the pupil carefully following out his instructions, how the larynx can best be made to exercise the functions of action and reaction effectively, and so properly carry out the poise, without which all delivery must be ineffective, and neither poetry, blank verse, nor any other kind of rhythmical structure can be rightly rendered, or proper time in reading such compositions truly observed. In fact all English verse is constructed, and must be pronounced, with a regular succession and alternation of *heavy* and *light* syllables. No *heavy* sounds can *successively* follow each other without a slight pause occurring between them, the *time* of which *might* serve for the sound of a light syllable. Let us take the following signs, which my predecessor here used for his pupils in the exercises which he made them go through in illustrating the doctrine of the poise. This mark  $\Delta$  shall signify the *heavy* syllables, this  $\therefore$  the *light* syllables, while an *omitted heavy* syllable we will indicate by this mark  $\bullet$ , and an *omitted light* syllable by this  $\circ$ , and a vertical line | shall be our time measurer, and separate the verse into its proper bars. As I have said already, the natural order of verse, and of its harmonious rendering in delivery, is from action to reaction, or from pulsation to remission, that is from *heavy* to *light*. It is certain that the first bar of every line in poetry must have *one* syllable in thesis, or a *heavy* syllable; and though it may be followed by two or more in arsis, or *light* syllables (and perhaps, for the sake of simplicity and uniformity, we had better henceforth speak only of syllables which are *heavy* and those which are *light*), yet it is equally certain that *two heavy* syllables cannot be contained in *one* bar. That which is called in poetry common measure, consists of bars of which each begins with a heavy syllable and ends with a light one, as the following illustration from an old poet of the seventeenth century will show us—

Wit's per	fection	Beauty's	wonder
$\Delta$ $\therefore$	$\Delta$ $\therefore$	$\Delta$ $\therefore$	$\Delta$ $\therefore$
Nature's	pride the	Graces'	Treasure.
$\Delta$ $\therefore$	$\Delta$ $\therefore$	$\Delta$ $\therefore$	$\Delta$ $\therefore$

Triple measure is so called because it consists of three syllables in each bar, of which the first is *heavy* and the two that follow in succession. A well-known couplet from Dryden's "Alexander's Feast" will supply us with a good illustration—

The	princes ap	plaud with a	furious	joy
$\bullet \circ$ $\therefore$	$\Delta$ $\therefore$ $\therefore$	$\Delta$ $\therefore$ $\therefore$	$\Delta$ $\therefore$ $\therefore$	$\Delta$ $\circ$ $\circ$
And the	king seized a	flambeau with	zeal to de	stroy
$\bullet$ $\therefore$ $\therefore$	$\Delta$ $\therefore$ $\therefore$	$\Delta$ $\therefore$ $\therefore$	$\Delta$ $\therefore$ $\therefore$	$\Delta$ $\circ \circ$

You will often find that a very pleasing and melodious variety of rhythm is introduced by artistically uniting *common* with *triple* measure, as well as by the judicious introduction of what are termed *imperfect* measures. Now in reading these imperfect measures, as they are called, remember that *pauses* (of which I shall have to speak more fully hereafter) must compensate or make up the time, which the *full* measure

requires, for do not forget that *pause* is just as much an element of rhythm as sound; and bear in mind, also, that when you are reading aloud poetry of which the accurate conveyance in delivery requires the observance of rhetorical pauses, such pauses must occupy the full time of the regular measure—that is to say, every heavy syllable must be followed by either a light syllable or the time of one, and every light syllable must either be preceded by a heavy syllable, or else the time of the omitted syllable must be compensated for by a *pause*. Let us take these lines in illustration of examples of pause, and of imperfect measures:—

Ye	airy	sprites		who	oft as	fancy	calls
● ∴	△ ∴	△ ○	● ○	△ ○	△ ∴	△ ∴	△ ○
O	thou		that	with sur	passing	glory	crowned
△ ○	△ ○	● ○	△ ○	● ∴ ∴	△ ∴	△ ∴	△ ○
O	dark	dark	dark	a	mid the	blaze of	noon
△ ○	△ ○	△ ○	△ ○	∴	△ ∴	△ ∴	△ ○
Covering the	beach		and	blackening	all the	strand.	
△ . . . ∴	△ ○	● ∴	△ . . .	△ ∴	△ ∴	△ ○	

In pronouncing certain important or *rhetorical* words, as they are sometimes termed—that is to say, the words with which the rhetorician desires to make the most impression on his auditors—the *heavy* and *light* percussion may, as Mr. Bell, a well-known teacher of elocution in Dublin, truly remarks, take place not unfrequently on *one* syllable; the time of the simple sound being, as it were, distinguished and extended by a connected kind of swell and fall of the voice, as thus—

Hail	●	○	holy	light	offspring of	heaven	first-	born
△ ∴			△ ∴	△ ○	△ ∴ ∴	△ ∴	△ ∴	△ ∴
Brought			Death	into the	world	and	all our	woe
△ ○			△ ∴	△ ∴ ∴	△ ○	● ∴	△ ∴	△ ∴
Oh			that this	too	too	solid	flesh	would
△ ∴	●	○	△ ∴	△ ∴	△ ∴	△ ∴	△ ○	● ∴
				</				

The number of measures in a line, either caused by *sound* or *pause*, is immaterial, so that the *time* of each is regularly preserved. You will also have noticed that the weight of the voice in reading\* these illustrations has varied much in point of degree as it pronounced the heavy syllables of the words. As a general rule, I may remark that a greater degree of weight is given by the percussion of the voice on the heavy syllables of *nouns* and *verbs* than on the other words in a sentence, as they are usually the most important. Indeed the latter must always be considered as a rhetorical word; for it is in fact what its origin (*verbum*) imports, *the* word of the sentence, or that which (to quote from Archbishop Trench's admirable book "On the Study of Words") constitutes, as it were, the *soul* of the sentence, and gives it all its power and vitality.



## LECTURE VIII.

Emphasis. Definition of the term. Its use and abuse. Illustrations. Cumulative Emphasis. Punctuation, Grammatical and Rhetorical. General rules for Rhetorical Punctuation. Various requisites in good Delivery. Expression, Attitude, Gesture. Orators of antiquity. Plutarch's anecdotes of Demosthenes and Cicero. Suggestions in reference to Attitude and Gesture in Public Speaking. Mistakes to be avoided. Quintilian on Gesture. Mr. Smart's classification of Gesture. Summary.

**I**N this lecture I propose touching on several subjects, to all of which attention is necessary in order to speak or read correctly and effectively. And the first of these to which I shall direct your notice is that of emphasis. What is emphasis in elocution? As I understand it, it consists in giving a certain amount of prominence, which may vary greatly in degree, to particular words, clauses, or sometimes indeed whole sentences, so as to make them stand out, as it were, in relief, or contradistinction to others either implied or expressed. Emphasis judiciously given points out the precise meaning of a sentence, shows in what manner one idea is connected with or arises out of another, gives point to the several clauses of a sentence, and so conveys to the mind of the hearer, thoroughly and fully, the entire meaning or import of the whole. A long, involved and complicated sentence may be made to appear perfectly intelligible and perspicuous by the discriminating power of emphasis. But to do this rightly, it is requisite that the reader should be perfectly acquainted with the exact construction and full meaning of every sentence in the composition he is reading. The eye must be trained to grasp (if I may venture on such an expression) the full meaning of the passage at a glance, and thus the mind will constantly be in advance of the voice. Dr. Enfield nearly a century ago, most truly remarked that, without this habit is thoroughly acquired, it is impossible to give those inflections and modulations of the voice, and that variety of emphasis, which nature requires; and it is for want of this previous study more perhaps than from any other cause, that we so often hear persons read with an improper emphasis, or with *no emphasis* at all, as a modern writer (the Rev. W. Cazalet) openly advocates as a correct mode of reading, but which must end in and can only be (I quote Dr. Enfield's own words) "stupid monotony." No doubt much study and pains are requisite in order to acquire in every way an elegant and effective delivery in reading and speaking, and it is only by close attention and constant practice that we can be able with a mere glance of the eye to read any piece with *good emphasis* and dis-

cretion. As I said at the close of my last lecture, *nouns* and *verbs* are almost always emphatical words in a sentence, but of course the *degree* of emphasis to be given must depend on the character and nature of the sentence, and is a question of taste and judgment.

I have shown, I hope already, sufficiently in previous lectures, how much opposite inflection and modulation bring out the meaning of antithetic words and clauses in a sentence. The judicious introduction of emphasis on such words or clauses will add greatly to the power of the antithesis. You will find in Pope's "Essay on Man," and also in his beautiful "Moral Essays," many admirable passages for exercises on emphasis; and the whole book of Proverbs abounds in illustrations and examples for practice. In some instances the antithesis is double and even treble, and this must be rendered apparent to the hearer by the reader giving not merely opposite inflections and modulation, but also due emphasis on each important word of the antithesis. We may take the following sentences as illustrations.

"*Anger* may *glance* into the hearts of the *wise*, but *rests* only in the bosom of *fools*."

"An angry man, who *suppresses* his passion, *thinks worse* than he *speaks*: and an angry man that will *hide*, *speaks worse* than he *thinks*."

Emphasis also serves to express some particular meaning not directly arising from the words, but depending upon the intention of the reader or some accidental circumstance.

The following short sentence—"Do you intend to go to London this summer?"—may have three different meanings, according to the different place of the emphasis, as—

"Do *you* intend to go to London this summer?"

"Do you intend to go to *London* this summer?"

"Do you intend to go to London *this summer*?"

Here the question as first marked, enquires whether *the person spoken to*, will go to London this summer: as secondly marked, whether *London* is the place to which the person spoken to will go this summer: and, as thirdly marked, whether *this summer* is the time at which the person spoken to will go to London.

In order to acquire a habit of speaking with a just and forcible emphasis, nothing more is necessary than previously to study the construction, meaning, and spirit of every sentence, and to adhere as nearly as possible to the manner in which we distinguish one word from another in conversation; for in familiar discourse we scarcely ever fail to express ourselves emphatically, and seldom place the emphasis improperly.

The most common faults respecting emphasis, are laying so strong an emphasis on one word as to leave no power of giving a particular force to other words, which, though not equally, are in a certain degree emphatical; and placing the greatest stress on conjunctive particles, and other words of secondary importance. These faults are strongly characterised in Churchill's censure of Mossop the actor:—

“With studied improprieties of speech,  
 He soars beyond the hackney critic’s reach.  
 To epithets allots emphatic state,  
 Whilst principals, ungrac’d, like lacqueys wait :  
 In ways first trodden by himself excels,  
 And stands alone in indeclinables ;  
 Conjunction, preposition, adverb, join  
 To stamp new vigour on the nervous line ;  
 In monosyllables his thunders roll,  
 HE, SHE, IT, AND, WE, YE, THEY, fright the soul.”

It must be remembered, however, that there are other means by which words may be rendered emphatic or prominent, besides that *special weight* or *stress* of the voice which is the general but limited sense in which the word emphasis is understood. I have already indicated how words or clauses may be rendered full of significance and power by appropriate change of inflection and modulation. Emphatic prominence may also be effected by change of time, that is, either by a prolongation of the sound of the word, or by an abbreviation of it, and this in combination with a change of key is often used in passages where irony, sarcasm, etc., are the characteristics. Mr. D. C. Bell, a well-known teacher of elocution in Dublin, also says in a work on the subject, to which I have alluded before, that emphatic prominence may also be truly given to words or clauses (and I quite agree with him)—“By *ASPIRATION*—in which the voice becomes harsh, broken or whispering. It is used to express fear, terror, disgust, horror, &c. By *MONOTONE*—by prolonging the voice on one key with limited variety of inflection. It is employed to give expression to dignified or sublime passages. By *PAUSE*—by separating the emphatic word from those parts of the sentence that precede and follow it. This is the most important of these various modes, as it may be employed in combination with all the others ; and as it affords great relief and power to the speaker, by enabling him to replenish his lungs with air before and after its use. The only rule that can be given for distinguishing the words that should receive emphasis is, to place it on those that directly convey the meaning, or that denote the antithesis : the parts of a sentence charged with the greatest degree of sense, should be pronounced with the greatest prominence. The various kinds of emphasis mentioned above may be employed on any kind of composition, but subject to the nature of the sentiment that is to be expressed.

“Emphasis, generally, may be divided into two kinds, *Emphasis of Sense*, and *Emphasis of Feeling*.

“Emphasis of sense determines the meaning, and, by a change of its position, varies the sense of the passage.

“Is your friend dead ? Do you ride to town to-day ? Could you wish me to think unkindly ?

“Emphasis of feeling is suggested and governed by emotion : it is not strictly necessary to the sense, but is, in the highest degree, expressive of sentiment.

"*Could* you be so cruel? That sacred hour *can* I forget?

"Then *must* the Jew be merciful.

"On what compulsion *must* I? tell me that.

"When the emphasis is accumulated, or heaped successively with increasing energy, *progressive* force is given to the meaning.

"I have thus shown, from the gentleman's own argument, that the doctrine advanced by him *is not at present* received; that it *never was* received; that it *never can by any possibility* be received: and that, *if admitted*, it must be by the *total subversion of liberty itself*.

"You *blocks*! you *stones*! you *worse than senseless things*!

#### "STACCATO FORCE.

"When several words in succession are accented and separated by brief emphatic pauses, a kind of general emphasis is formed, called *staccato*.

"How! will you tell me you have done this?

What men could do

Is done already: heaven and earth will witness,

If Rome must fall that we are innocent."

I referred a short time ago to the opinions held on the subject of emphasis by the Rev. W. Cazalet, and maintained by him at some length in a work he has recently published "*on the voice*," which is in many respects very valuable, but here I cannot say I at all agree with him. In discussing this part of elocution, Mr. Cazalet says: "The method of delivery generally adopted is one based upon a system of emphasis. Now the effect of an emphasis on any one word is to weaken the force of the others. By making one word prominent, the full meaning is in a manner lost, for the whole sentence is important, not the mere word. Moreover, the emphasis must often be on parts of words, for it can only be given on one syllable and so weakens the power of the whole. The system of emphasis resolves itself into an effort to produce effect by accenting words which in reality have no more force than others in the same sentence. Hence it has become a monstrous abuse in delivery, for the speaker or reader, feeling that each word has a force or power, gives at length an emphasis on so many that all expression is lost. The effect upon the hearer is perhaps not so severely felt in speaking as in reading. But the sensation produced by emphasis on emphasis, is perhaps more wearisome even than monotony.

"Now the two principal causes of bad speaking and reading are monotony and emphasis. I have already shown how monotony may be relieved. I now proceed to consider how emphasis may be avoided, and for this purpose it will be necessary to give my rules for delivery.

"My system is based on a theory of pauses, as entirely opposed to



and disposing of emphasis. A pause on a word gives a point to that word on delivery, and the sentence that follows is made prominent by the pause. A sentence, therefore, spoken or read with the full quality and continuous flow of the voice, and with the pause made in right places, will necessarily have all its force and meaning, and this without the least effort, which is the very essence of emphasis. An emphatic delivery is one continued straining after effect. My theory of pauses, on the contrary, necessarily divides each sentence into its component parts, and each pause in delivery, while giving point to its own phrase, necessarily brings that which follows into prominence. In the one case the individual aims at the effect; in the other the system itself produces it. The emphasis is, as a consequence, artificial, the pause natural; the inference is inevitable; the emphasis must yield to the pause as an element in delivery."

So far I have given you Mr. Cazalet's own words. He then proceeds to argue that the verb is always the principal word in a sentence, and should be marked by a pause after it.

Now I am far from undervaluing the importance of pauses in their proper places. I think their effect after any chief word, be it noun, verb, adjective or pronoun, most striking; and after any fine simile, noble metaphor, or other beautiful passage, a pause of some duration adds marvellously to the weight and power with which it falls on the ears of an audience, sinks into their hearts, and fixes itself in their memories. But I cannot admit that pauses are to be entirely substituted for emphasis. Let any one try to read such a passage as that in which King Lear curses his unnatural daughters, giving no emphasis or stress to a single noun or verb in it, but merely pausing after every verb, and see what the effect would be. The injudicious *abuse* of a good thing is no argument whatever against its *use*, and I confess Mr. Cazalet's arguments seem to me to have weight only as against the *abuse* of emphasis by injudicious readers and speakers. Nature and art, I hold, are equally strong here, as supporters of the use of proper emphasis in right places as one of the most efficient elements of a good delivery.

Let me now briefly direct your attention to the subject of punctuation, which may be defined as that art by which written composition is divided into sentences or parts of sentences by certain points or stops which, as we all know, range from the comma, the shortest pause, to the full stop or period which marks the close of the sentence. But besides this punctuation of our grammars, there is, what has been aptly termed rhetorical punctuation, which subdivides for the taste, the judgment, and the ear; and which regards pauses as the means by which the hearer may follow and understand the reader or speaker, and the latter is enabled at such pauses or rests to supply his lungs with air by the act of inspiration, and so ensure clear tone of voice and distinct articulation in delivery. Rhetorical punctuation is a system which does not so much regard the actual duration in point of time of the various pauses introduced, as it does the places where, in reading or speaking, they may be properly and effectively introduced.

The following may be given as the leading rules for the introduction of these rhetorical pauses, at which the reader or speaker may rest, and so avail himself of the proper opportunity of replenishing his lungs with that amount of air which is so essential to calmness of mind, self-possession, and freedom of delivery.

"The shortest pause is necessarily introduced at the end of every oratorical word; the middle pause at the end of any distinct *part* of a proposition; the long pause at the termination of a proposition; and the longest pause at the termination of an important division of a discourse. The rhetorical sense, not the grammatical expression, determines the relative situation and length of each pause.

"RULES FOR RHETORICAL PAUSES.

119. *Pause and replenish the lungs with breath—*

After the nominative, when it consists of several words, or of one important word. A pause after a pronoun in the nominative case is only admissible when it is emphatic.

Before and after all parenthetical, explanatory, and intermediate clauses. After words in apposition or in opposition.

Before relative pronouns.

Before and after clauses introduced by prepositions.

Between the several members of a series.

Before all conjunctions; and after all conjunctions which introduce important words, clauses, or sentences.

Between all nouns and pronouns that are nominatives to a verb, or that are governed by a verb; between all adjectives (except the last) which qualify a noun; and all adverbs (except the last) which qualify either verbs, adjectives, or adverbs.

Before the infinitive mood, when not immediately preceded by a modifying word.

Wherever an ellipsis takes place.

Between the object and the modifying word in their inverted order.

Generally before and after emphatic words."

It was a favourite phrase with Mr. Thelwall when giving lessons in elocution to his pupils to say, in reference to this part of our subject—

"Never be afraid of pauses. Rest assured that the hearer needs a due proportion of pause in order to hear with ease and comfort; just as much as the speaker does, in order to speak with ease and comfort, and to manage his breath."

In fact, pauses in reading, and public discourse, must be formed upon the manner in which we utter ourselves in ordinary, sensible conversation; and not upon the stiff artificial manner which we acquire, from reading books according to the common punctuation. It will by no means be sufficient to attend to the points used in printing; for these are far from marking *all* the pauses which ought to be made in speaking. A mechanical attention to these resting-places has, perhaps, been one cause of monotony, by leading the reader to a similar tone at every stop, and a uniform cadence at every period. The primary use of points is, to

assist the reader in discerning the grammatical construction; and it is only as a secondary object, that they regulate his pronunciation.

To render pauses pleasing and expressive, they must not only be made in the right place, but also accompanied with a proper tone of voice, by which the nature of these pauses is intimated; much more than by the length of them, which can seldom be exactly measured. Sometimes it is only a slight and simple suspension of voice that is proper; sometimes a degree of cadence in the voice is required; and sometimes that peculiar tone and cadence which denote the sentence to be finished. In all these cases, we are to regulate ourselves, by attending to the manner in which nature teaches us to speak, when engaged in real and earnest discourse with others.

But now I pass on to another very important division of our subject, *viz.*, that which relates to attitude, expression of countenance, and gesture in public speaking and reading. Words, tones, inflections, gesture, and expression should always be in harmony together. Let any one hear, as doubtless many of us have heard, a preacher delivering, what is in point of language a most earnest and impassioned warning, or a solemn appeal to his congregation, and all the time his eyes are fixed upon his sermon, his arms hang lifelessly at his side, and his hands are only raised to turn over the pages of his discourse—and then say whether the preacher's apparent apathy and frigidity of manner have not almost neutralized the effect of his language? A man may be earnest, but that is not enough; there is something more needed in preaching and public speaking, and that is to *appear* also to be in earnest—if a strong impression is to be made on the minds of those to whom the address is delivered. On the other hand we sometimes see, though much more rarely in this country, instances of gesture carried to excess, the arms "sawing the air," and the hands beating time as it were to every period of the discourse by emphatic thumps on the pulpit cushion, or the platform railing. We may take Hamlet's advice to the players as the best of all directions for the speaker to follow; for it guards against either extreme, and may well be borne in mind by every one of us when addressing any public assembly.

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness. O, it offends me to the soul, to hear a robustious, periwig-pated fellow, tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you avoid it.

"Be not too tame neither; but let your own discretion be your tutor: suit the action to the word, the word to the action: with this special observance, that you o'erstep not the bounds of nature."

There is a certain amount of prejudice even now existing against

studying the art of delivery and action, on the ground that a stilted, formal and artificial style must be the result of such lessons. And yet how stands the fact? Have not all the very greatest orators, from Demosthenes and Cicero to Lord Mansfield and Lord Chatham, made the study and practice of delivery and gesture under competent masters part of their regular training in the art of rhetoric. Doubtless the story Plutarch has told us of the patience and perseverance of Demosthenes, whose very name has become to us almost a synonym for the perfection of oratory, is familiar to most of you : but I think it may well be repeated here, as the most memorable instance which history has recorded of the advantages which nature may derive from the resources of art.

Demosthenes, says Plutarch, after an unsuccessful attempt to address the Assembly, was returning to his house, burning with shame and mortification at the disgrace of his failure. In this state of mind he was met and accosted by his old and intimate acquaintance Satyrus the actor, to whom he confided the whole story of his misfortunes, adding that the most bitter thought of all was that he had been in study the most industrious of all the advocates, and had spent almost the whole of his strength and vigour of body in that profession, and yet could not make himself acceptable to the people, while, to crown all, he had the mortification of seeing all kinds of inferior and illiterate men ascend the rostrum, while he himself was ridiculed and despised. What was the answer of Satyrus to all these complaints? "I must admit," said the actor, "that what you say is perfectly true, and yet I will engage ere long to remove all these impediments to success, if you will repeat some lines to me from the great tragedies of Sophocles or Euripides."

Demosthenes accordingly did so after his own originally uncouth and ungainly manner. Satyrus then recited them with all that grace of delivery, mien and gesture which his art had given him, producing such an effect on his hearer, that it seemed to Demosthenes as if the whole passage was changed and wore quite a different appearance.

Convinced by this how much effect and grace may be given to a speech by a proper delivery, and the accompaniment of an appropriate action, he began now, Plutarch tells us, to think it of little consequence for a man to exercise himself in making public addresses if he neglected the effective pronunciation of words, and the other aids lent by elocution. Accordingly he built forthwith a subterranean room (which the biographer says was in existence at the time of his writing) to which he retired every day to exercise his voice and form his action ; and in this room, Plutarch states, he did not disdain to avail himself of the aid afforded by a large mirror, before which he would stand and repeat his orations, and so be enabled to see how far his action was graceful or awkward.

Plutarch also relates that on a certain occasion a citizen of Athens came to Demosthenes, and besought him to plead his cause against one by whom he had been treated with great cruelty. Now the person having made his complaint with an air and style of perfect coldness and indifference, the orator was not inclined to believe him.\* "This affair

\* λέγεται δὲ ἀνθρώπου προσελθόντος δεινόνου συνηγορίας, καὶ ὑπεζώντος ὡς

cannot be as you represent it! You have not suffered hard usage!" Here merely from the want of earnestness and expression, the veracity of the person was disputed, and that too by Demosthenes! A pathetic address, with finely interwoven phrases, was not essential to convince the orator of the fact. He only required, perhaps, a probable picture of the mind of the sufferer, or an earnest recital of the transaction. He then would have acknowledged, in true sympathy, the justness of the charge; and the other, instead of doubting, might have readily consented to plead the cause. Perhaps the circumstance, if adequately scrutinized, might come under the class of feeling called the "moral sense;" and it may be urged, that the external sense would have had, in that case, nothing to do with the instance of the apathy and indifference of the Athenian. Although it may not be disputed, that the divine Author of our nature has endowed man with an innate principle or desire of virtue, it is well known that his reason is frequently perverted by the baser passions; therefore, as the citizen might possibly have been an obscure individual, Demosthenes was at full liberty to suppose, by the coolness and indifference of his manner, that he was actuated by some more violent motive than a sense of moral good. But when the orator intimated his disbelief of the fact, Plutarch informs us, that the citizen immediately expressed himself with the utmost emotion, which proves to us, beyond all controversy, that, as it is through the medium of the external senses the mind receives her primary impressions, so the pleasure or aversion occasioned by them, and retained by the memory or mind, should actuate the expression of consciousness or mental feeling. "I not harshly used! I not ill treated!" "Nay, now," says Demosthenes, "I begin to believe you—that is the form, that the language of an injured man. I acknowledge the justice of your cause, and will be your advocate." We perceive the earnestness of the Athenian citizen was excited by the feeling of pride; and this probably brought the circumstance of the cruelty more strongly before his mind; his veracity was disputed, and he replied to the orator in a feeling agitated by anger, *i.e.*, an imitation of that expression, which was immediately caused by the cruelty of the transaction, strongly tinged with the passion of anger, or "pride provoked beyond caution."

As with the first orator of Greece, so with the first orator of Rome, for Plutarch also tells us that Cicero at first, was, like Demosthenes, very defective in delivery and action, and therefore diligently availed himself of the instructions of the two great actors, Roscius and Æsopus.

We shall find the object of this illustration shewn more at length by the Roman orator. Calidius is represented by Cicero to have had great suavity of manners. No one knew better how to charm the attention of his audience, or more perfectly understood his subject. "He had not a single expression which was either harsh, unnatural or far-fetched."

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ὑποτον λάβοι πληγὰς, "Ἄλλὰ σὺ γε (φάναι τὸν Δημοσθένην) τάπων ὧν λέγεις οὐδὲν πέπονθας." Ἐπιτινάντος δὲ τὴν φωνὴν τοῦ αἰθρώπου καὶ βοῶντος, "Ἐγὼ, Δημοσθένης, οὐδὲν πέπονθα;"—"Νῆ, Δία (φάναι) νῦν ἀκούω φωνὴν ἀδικουμένου καὶ πεπονθότος." "Οὕτως ᾤετο μέγα πρὸς πίστιν εἶναι τὸν τόνον καὶ τὴν ὑπόκρισιν τῶν λεγόντων.—Plutarch, in *Vitâ Demosthenis*.

His sentences were round and swelling, his action was graceful and agreeable, and his whole manner very engaging and very sensible. But the illustrious Roman insists that it is the business of the orator, not only to instruct and please, but also to prove and to inflame the passions; Calidius, he observes, was perfectly master of the first and second, but entirely destitute of the third, which, he adds, is of much greater efficacy than the other two. "He had no force, no exertion." Cicero, however, candidly relates the following:—"I perfectly remember, that when Calidius prosecuted Q. Gallius for an attempt to poison him, and pretended that he had the plainest proofs of it, and could produce many letters, witnesses, informations, and other evidences to put the truth of his charge beyond a doubt, interspersing many sensible and ingenious remarks on the nature of the crime; I remember," says Cicero, "that when it came to my turn to reply to him, after urging every argument which the case itself suggested, I insisted upon it as a material circumstance in favour of my client, that the prosecutor, while he charged him with a design against his life, and assured us that he had the most indubitable proofs of it then in his hands, related his story with as much ease, and as much calmness and indifference, as if nothing had happened." "Would it have been possible," exclaimed Cicero (addressing himself to Calidius), "that you should speak with this air of unconcern, unless the charge was purely an invention of your own?—and, above all, that you, whose eloquence has often vindicated the wrongs of other people with so much spirit, should speak so coolly of a crime which threatened your life? Where was that expression of resentment which is so natural to the injured? Where that ardour, that eagerness, which extorts the most pathetic language even from men of the dullest capacities? There was no visible disorder in your mind, there was no emotion in your looks and gesture. You were, therefore, so far from interesting our passions in your favour, that we could scarcely keep our eyes open, while you were relating the dangers you had so narrowly escaped."

In this manner did Cicero employ the natural defect, or what he believed to be a defect of nature (for he had before said, that Calidius "had no force, no exertion"), as an argument to invalidate his charge; and thus have I endeavoured to show, that orators, readers, and speakers, who do not deliver their sentiments with appropriate feeling and earnestness, are liable, not only to have their arguments confuted, but also to have their characters branded with insincerity, vice, and falsehood. This conclusion is naturally suggested to the discreeter part of an audience, and the narrow-minded, unthinking, and ignorant, do not feel their attention sufficiently excited to enable them to remember, even with common interest, that which was advanced for their most serious consideration.

As students in oratory, we should be reminded, that we must never cease to avail ourselves of information,—that we must observe, read, converse, and meditate. The speaker must not only acquire the justest conception of the things which he presumes to utter, but he must know how to communicate them in their proper order; they must be clothed

in the most agreeable, as well as the most forcible, language. The speaker must avoid redundancy of expression ; he must be neither too close nor too diffuse ; and, above all, he must perfect himself in that branch of oratory, which has been pronounced to form the first, second, and third parts of the science—elocution. This will enable him, at all times, to command attention ; its operation will be electric : it will strike from heart to heart : and he must be a mere declaimer, who does not feel himself inspirited by the fostering meed of such approbation,—mute attention ; and return his sentiments with a sympathetic feeling, energy, and pathos.

In Lord Bacon's great work on the "Advancement of Learning," you will also find some very interesting and remarkable narratives of the power of good delivery, and appropriate action and expression. But it is needless to multiply our illustrations under this head further, and I proceed therefore to give such general directions in reference to attitude, expression, and gesture, as I trust may be of some practical service to the novice in public speaking.

At first, then, when called on to address a public assembly, the speaker should not, the moment he is on his legs, begin without any pause or preparation, to pour forth his thoughts in words, because if he does this he will be very apt to get out of breath, lose self-possession, and become embarrassed. But I would suggest that on rising he should place himself in the best position alike for ease, grace, and freedom of action, the *weight* of the body being *poised* on the ball of one foot, the other being either slightly in advance or behind, and in all changes of position that foot should be moved first on which the weight of the body is not supported. Of course dramatic action permits a much more extended motion of the lower limbs than would be fitting elsewhere, but in the case of the preacher, barrister, lecturer, or public speaker, about one square yard is the limit within which he has to move, though in the case of the two last-named, there appears to be a growing custom to allow them a wider range for movement than was the case twenty years ago. The head should be held erect, but still in a perfectly free and natural position ; nothing stiff or rigid should be seen either in the position of the head or neck. The latter must not be in any degree bent down or lean forward too much, so as to cause the chin to protrude, for this, though a common, is a very ungraceful position, especially if the speaker leans with his hands on the railing of the platform (as some men often do), and such an awkward attitude not only greatly impairs the general expression of the countenance, but most materially injures the tone and power of the voice, as well as the general freedom of delivery. The chest should be well expanded, and the shoulders thrown back, but still carefully avoiding all appearance of stiffness or formality, and so the lungs will be able to be easily but yet thoroughly inflated, and perform all their important functions without any sort of restraint or hindrance. Then let the speaker or reader endeavour calmly to survey the audience he has to address, and quietly, noiselessly, but thoroughly inflate his lungs by a full inspiration performed in the manner I have so fully explained in the early portion of these lectures. The lungs

being thus well supplied with air at the beginning can easily be kept so afterwards by comparatively slight inspirations, taken steadily and systematically at all the proper pauses at the different clauses of the sentence, and the full stop which closes the sentence always allows the speaker or reader opportunity and ample time for completely recruiting his lungs with air. All these suggestions, though they may seem minute and formal, will yet, when carried out properly, contribute greatly to give personal ease and self-possession to the novice in public speaking and reading.

The countenance is the primary seat of all expression, and in the changes seen in the forehead, eyebrows, eyes, and lips, all the passions and emotions of the soul may be successively seen as in a mirror. For these to be wholly without expression is enough to destroy almost all the power of the most earnest, vigorous, and impassioned language, so far as the mere words are concerned, and there should always be appropriate harmony in the expression of face, gesture, and language. But it is here perhaps, more than in anything, that *discretion* must be our tutor, and teach us to shun violence of action, and exuberance of gesture and expression of countenance, on the one hand, and tame, cold, motionless demeanour, and stolid, changeless face on the other. Due regard must always be had to the size of the place in which we are speaking, the character of our audience, the nature of our subject, and the language we have to utter; and these being borne in mind, our chief instructors must be sound judgment and good taste in these and kindred matters. As you proceed with your speech, and warm with your progress in it, there will doubtless occur some word or clause which you desire to make emphatic, and you will almost instinctively use some action of the arm and hand to enforce it on the attention of your audience. Now avoid all narrow, awkward actions, proceeding only from the elbows. Remember that the arms should always perform their chief motions from the shoulders, the elbows by a gentle bend contributing to the principal action. Grace depends on freedom and ease of movement, and the curve which the hand usually describes in action, depends, as regards its latitude of motion, very much on the character of the language that is being uttered. If very earnest, passionate, or dignified in character, the action of the arm or hand should be free and waving in the amplitude of the curve it takes, but avoid if possible all mere violent angular action. Of course in quieter passages the curves of the arm and hand are naturally very much less in extent. It is in elevated, declamatory and poetical passages, that the language is best accompanied by extended motions; in ordinary discourse, simple and easy transitions are alone appropriate.

A chapter almost might be written on the use of the hands in oratory. The ancient rhetoricians placed the highest value on the service afforded by the hands in aiding the effect of public speaking, and seem to have used them in a much greater degree than we in our country, and at the present time, are wont to do. Quintilian, in writing on this part of our subject, says,—“It is a difficult matter to say what number and variety of motions the hands have, without which all action would



be imperfect and maimed, since these motions are almost as various as the words we speak. For the other parts of the body may be said to help a man when he speaks, but the *hands*, if I may so express myself, speak themselves. Do we not by the hands desire a thing? Do we not by the hands promise, call, dismiss, threaten, act the suppliant, express our abhorrence or fear? By the hands do we not interrogate, deny, shew our grief, joy, doubt, confession, penitence, &c.? Do not these same hands provoke, forbid, entreat, approve, admire, and express shame? Do they not in pointing out localities and persons supply the very place often of nouns, pronouns, and adverbs? insomuch that amid all the number and diversity of tongues upon the earth, this infinite use of the hands seems to remain the universal language common to all."

Although, as I have said before, the hands should in all graceful motion describe waving lines or curves, yet in energetic actions they very often are, and to a considerable extent may be straightened. It will be found that natural impulse almost always makes, and properly makes, the termination of the motion of the hand on the emphatic word or syllable, and this by a kind of stroke or beat, proceeding mainly from the wrist, which varying in power and degree, with the character of the language employed, and the personal energy and temperament of the speaker, not only perfects and determines the action, but will be found to increase materially the due weight or percussion of the voice. It must be remembered that the right hand is essentially the hand of action, and that the left hand is almost always used in mere subordination to the right. The late well known writer and teacher of elocution, Mr. B. H. Smart, was accustomed in his instruction to pupils to group all gesture under four heads, which he classified under the names of I. Emphatic; II. Referential; III. Impassioned; IV. Imitative. Of these four groups what is meant by *emphatic* action is sufficiently explained by the term.

"REFERENTIAL GESTURE is of frequent occurrence. By it, the speaker calls attention to what is actually present, or to what is imagined for the moment to be present, or to the direction, real, or for the moment conceived, in which anything has happened, or may happen. When Lord Chatham speaks of the figure in the tapestry frowning on a degenerate representative of his race, he refers to the place by correspondent action. When Canute is described ordering his chair to be placed on the shore, the narrator, by action, fixes attention to some particular spot, as if the sea were really present. When a picture of any kind is to be exhibited to the mental view, the speaker will convey a lively impression in proportion as he himself conceives it clearly, and by action refers consistently to its different parts, as if the scene were before the eyes of his auditors.

"Of IMPASSIONED GESTURE it may be observed in this place, that, though all gesture of this kind *ought* to be the effect of natural impulse, yet the assumption of the outward signs of expression is one of the means of rousing in the speaker the real feeling. This consideration, and this alone, can justify any perceptive directions where nature seems to offer herself as sole instructor.

"IMITATIVE GESTURE often takes place with good effect in speaking, particularly in narration or description of a comic kind. To use it in serious description would generally be, to burlesque the subject ; though even here, if sparingly and gracefully introduced, it is not always misplaced. For instance, in Collins' 'Ode on the Passions,' the narrator may use imitative action when he tells us that—

" 'Fear his hand its skill to try  
Amid the chords bewilder'd laid,  
And back recoil'd :'

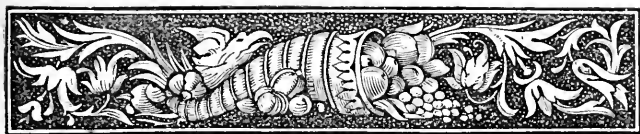
and that

" 'Anger rush'd ———  
In one rude clash he struck the lyre,  
And swept with hurried hands the strings :'

and so, throughout the ode, wherever imitative action is possible without extravagance.

"Of gesture thus discriminated, it will not be difficult to determine the species which this or that department of speaking calls most into play. The pulpit, for instance, hardly admits of other than *emphatic* gesture, seldom of *referential*, not very often of *impassioned*, never of *imitative*. The senate and the bar may more frequently admit of referential and impassioned gesture, very seldom of imitative. It is only the stage that makes full use of gesture drawn from all the four sources that have been indicated. Yet the practice of the *pupil*, whatever may be his destined profession, ought not to be confined only to one or two of these species of gesture. For, in order to bring forth the powers of intellect and sensibility, a wide range of subjects must be chosen ; and in all these, his business will be, to 'suit the action to the word, the word to the action.' "





## LECTURE IX.

Hindrances to Fluency of speech. Stammering and Stuttering. Definition of each of these impediments. Various causes of Stammering and Stuttering. Other varieties of Defective Articulation. Means by which all Impediments of Speech may be removed. Special directions for the self-cure of Stammering and Stuttering, and the correction of all Imperfect and Defective Articulation.

**I** PROPOSE in this lecture treating exclusively of those hindrances to fluency in delivery which commonly are classified under the names of stammering, stuttering, and impediments of speech. Persons in general use the terms stammering and stuttering indiscriminately, and call every variety of defective pronunciation by one or the other of these names, as if they were only synonyms. Stammering is the difficulty, in some cases the inability, to properly enunciate some or many of the elementary speech-sounds, accompanied or not by a slow, hesitating, more or less indistinct delivery, but *not attended with frequent repetitions of the initial sounds*, and consequent convulsive efforts to surmount the difficulty.

Stuttering, on the other hand, is a vicious utterance *manifested by frequent repetitions of initial or other elementary sounds*, and always more or less attended with muscular contortions.

The above is the definition of these two affections laid down by Dr. Hunt in his admirable and exhaustive book on the subject,\* and to him is to be given the merit of having been, I believe, the first English writer to discriminate accurately between these two disorders which differ both in kind and origin. To those who wish fully to investigate the history of these painful and unfortunate affections which, unless removed, so often mar all the sufferer's prospects in life, as well as to see the many severe, cruel, and useless operations and mechanical appliances which, from time to time, and by various persons, have been proposed, and too often adopted, for the cure of these maladies, I most strongly recommend Dr. Hunt's work on stammering, as well as his larger work, entitled, "The Philosophy of Voice and Speech."† I avail myself of Dr. Hunt's excellent resumé to place before you the chief causes of stammering.

"*Vowel Stammering*.—The belief that stammering occurs only in the pronunciation of consonants is certainly erroneous; the vowels are equally subject to this defect, though not to the same extent as the

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\* Hunt on "Stammering." Longman & Co., 1861.

† Longman & Co., 1859.

consonants. The proximate causes of defective vowel sounds, may have their seat either in the vocal apparatus, or in the oral canal. The original sounds may be deficient in quality, from an affection of the vocal ligaments, as in hoarseness; or the sounds may be altered in the buccal and nasal cavities, from defects, or an improper use of the velum; in which cases the vowels are frequently aspirated. Enlargement of the tonsils, defective lips and teeth, may also influence the enunciation of the vowels. But the whole speech-apparatus may be in a healthy state, and yet the enunciation of the vowels may be faulty, from misemployment, or from defective association of the various organs upon which the proper articulation of the vowels depends. In some cases the faulty pronunciation may be traced to some defect in the organ of hearing.

#### "DEFECTIVE ENUNCIATION OF CONSONANTS.

"*Consonantal Stammering* may, like that of the vowels, be the result of an organic affection, either of the vocal apparatus, or of the organs of articulation. When, for instance, the soft palate, either from existing apertures or inactivity of its muscles, cannot close the posterior nares, so that the oral canal may be separated from the nasal tube, speech acquires a nasal timbre, and the articulation of many consonants is variously affected. *B* and *p* then assume the sound of an indistinct *m*; *d* and *t* sound somewhat like *n*; and *g* and *k* like *ng*. The action of the velum during speech is thus described by Sir Charles Bell.

"In a person whom I had the pain of attending long after the bones of the face were lost, and in whom I could look down behind the palate, I saw the operation of the *velum palati*. During speech it was in constant motion; and when the person pronounced the explosive letters, the velum rose convex, so as to interrupt the ascent of breath in that direction; and as the lips parted, or the tongue separated from the teeth or palate, the velum recoiled forcibly."

"On the other hand, closure of the nasal tube either from a common cold or other obstructions, affects the articulation of *m*, *n*, *ng*, which then sound nearly as *b*, *d*, *g*, hard.

#### "THE CHIEF CAUSES OF STAMMERING.

"The variety of defects which constitute stammering result either from actual defective organisation or from functional disturbance. Among organic defects may be enumerated: hare-lip, cleft-palate, abnormal length and thickness of the uvula, inflammation and enlargement of the tonsils, abnormal size and tumours of the tongue, tumours in the buccal cavity, want or defective position of the teeth, &c.

"Dr. Ashburner, in his work on Dentition, mentions a very curious case of a boy who, though not deaf, could not speak. This he attributed to the smallness of the jaws, which taking at length a sudden start in growth by which the pressure being taken off from the dental nerves, the organs became free, and the boy learned to speak. Considering that the teeth play but a subordinate part in articulating—for all the speech sounds, including even the dentals, may be pronounced

without their aid, as is the case in toothless age—it is certainly not a little singular that the mere pressure on the dental nerves should produce such an effect. It is very possible that in this case the motions of the lower jaw and of the tongue were impeded, but even then, it is not easy to account for the fact that the child never attempted to articulate, however imperfectly.

“When the organs are in a normal condition, and the person is unable to place them in a proper position to produce the desired effect, the affection is said to be functional. Debility, paralysis, spasms of the glottis, lips, &c., owing to a central or local affection of the nerves, habit, imitation, &c., may all more or less tend to produce stammering.

“From these observations it may be inferred that stammering is either *idiopathic*, when, arising from causes *within* the vocal and articulating apparatus; or it is *symptomatic*, when, arising from cerebral irritation, paralysis, general debility, intoxication, &c. Children stammer, partly from imperfect development of the organs of speech, want of control, deficiency of ideas, and imitation, or in consequence of cerebral and abdominal affections. The stammering, or rather faltering of old people chiefly arises from local or general debility. The cold stage of fever, intoxication, loss of blood, narcotics, may all produce stammering. Stammering is idiopathic and permanent in imbecility, when the slowness of thought keeps pace with the imperfection of speech. It may also be transitorily produced by sudden emotions. Persons gifted with great volubility, when abruptly charged with some real or pretended delinquency may only be able to *stammer* out an excuse.

#### “STUTTERING.

“The main feature of stuttering consists in the difficulty in conjoining and fluently enunciating syllables, words, and sentences. The interruptions are more or less frequent, the syllables or words being thrown out in jerks. Hence the speech of stutterers has been by Shakspeare\* (and by Plutarch before him) aptly compared to the pouring out of water from a bottle with a long neck, which either flows in a stream, or is intermittent; the patient in the former case, feeling that his glottis is open, endeavours to pour out as many words as possible before a new interruption takes place. The stoppage of the sound may take place at the second or third syllable of a word, but occurs more frequently at the first, and the usual consequence is, that the beginning of a syllable is several times repeated until the difficulty is conquered. The stutterm, unless he be at the same time a stammerer, which is now and then the case, has generally no difficulty in articulating the *elementary* sounds, in which respect he differs from the latter; it is in the combination of these sounds in the formation of words and sentences that his infirmity consists.

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\* “I pr’ythee, tell me, who is it? quickly, and speak apace. I would thou could’st stammer, that thou might’st pour this concealed man out of thy mouth, as wine comes out of a narrow mouthed bottle, either too much at once, or none at all. I pr’ythee take the cork out of thy mouth, that I may drink thy tidings.” *As You Like it*, Act. 3. Sc. 2.

"Stuttering does not obtain to the same degree in all persons. In the most simple cases the affection is but little perceptible; the person speaks nearly without interruption, and merely hesitates at certain consonants, vowels, or syllables. In the second degree, the impediment is much more marked and unpleasant to the listener. The *repetitions* are more frequent, and though the discourse is nearly continuous, it is effected by manifest efforts, and accompanied with *gesticulations*, by the subjects dwelling sometimes longer than usual upon one syllable or word, and uttering the rest of the sentence with greater rapidity, as if they distrusted themselves.

"Sometimes the efforts of the patient are truly formidable. The tongue flies about the mouth, the face reddens, the countenance is distorted, even the eyes partake of the general commotion; most of the respiratory and vocal muscles are thrown into a spasmodic action, which extends to the limbs. The patient fumes and stamps, sometimes pinching and hitting himself; frequently he feels a choking sensation, and the perspiration flows from his forehead; but despite of all his efforts, he can only produce some discordant and inarticulate sounds. The whole of these distressing phenomena is frequently the effect of the slightest of all causes, the effort to articulate a difficult syllable; for the paroxysm can be instantly checked by the patient relaxing his effort.\*

"*Vowel Stuttering*.—There prevails generally a belief that stuttering only occurs when the initial sound is a consonant; this is an error, for the affection may extend to all the sounds, vowels as well as consonants. In order to understand this, we must bear in mind, that though a word may commence with a vowel, it is still requisite that the glottis should be previously narrowed or closed, for the purpose of placing the vocal chords in a proper position to vibrate. In normal speech the contraction lasts but an instant, being immediately followed by the requisite vibration of the ligaments. In certain conditions, however, the contraction of the glottis lasts longer than usual, and the vowel sound is stopped in the glottis; or, as is not quite correctly said, *vox faucibus hæret*. This state may be merely transitory, the result of some sudden powerful emotion or passion. Tears, grief, joy, anger, all may take away the power of utterance. The greatest singers are frequently, on making their first appearance before an audience, upon whose approval their fate depends, unable to utter a single note. The vowels *u* (as heard in *rude*), and *o* seem to offer to the stutterer greater difficulties than *e* (as in *ebb*), or *i* (as in *it*).

"*Consonantal Stuttering*.—Though stuttering, as has been shown, extends also to the vowels, yet it chiefly occurs at the utterance of the mute and explosive consonants and their medials, as *p, t, k, b, d, g, m,*

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\* "Dr. Semmola (*Opere Minori*. Nap. 1845), states a case of a young water-carrier, who had not the aspect of disease. On asking him what was the matter, he was seized by the most terrible convulsions, which continued until he brought out the word, and returned on his attempting to speak. But when silent they immediately ceased. The affection had come on a few days ago from a fright. Dr. Semmola considered it a *hypersthénia cerebvalis*, bled and leeches him at the temples. After ten hours he was able to speak well."

&c. The aspirated and continuous sounds, as *f*, *w*, *s*, &c., offer much less difficulties, as the oral canal is then not so completely closed as in the explosives.

“Let me not be understood to join in the common error—first, that it is on account of the difficulty of articulating the explosives that stuttering occurs; and secondly, that stuttering begins *during* the enunciation of these consonants. The articulation of the explosives and mutes is, *per se*, not more 'difficult than that of the other consonants. The very first letters, indeed, which the child learns to utter are *m*, *p*, *d*, *b*, *papa*, *mamma*, *dada*, &c. Again, the stutterer (not the stammerer) has no difficulty of articulating the consonants individually, for we hear him repeat in rapid succession *b*, *b*, *b*, *b*, *t*, *t*, and so on. What is it then that distresses the stutterer, surely not the initial explosive? Why, it is the enunciation of the *following* sound, be it a vowel or a consonant, which is his difficulty; he cannot join them, and it is this which makes him repeat the explosive, until the conjunction is effected. It is, therefore, during the transition from one mechanism to another that the impediment chiefly takes place.

“A syllable or a word may commence with a vowel followed by a consonant, or it may commence with a consonant followed by a vowel. At first sight, it may appear that it matters very little whether the vowel or the consonant is the initial sound. A little reflection will show that it makes all the difference. In commencing a syllable with a vowel, the oral canal is more widely opened than when it commences with a consonant. In forming the syllables *ap*, *ebb*, *ott*, &c., all that is necessary is to close the buccal cavity to produce the consonant, the change in the mouth being easily adjusted, and few stutterers (unless they are also vowel stutterers) find any difficulty in enunciating such syllables. But when a consonant commences the syllable, the mechanism is reversed, the oral canal must be opened to produce the vowel; the articulating organs must be released from the state of contraction, and the vowel must overcome the consonant. This it may appear could be easily effected, if it were merely requisite to give free vent to the interrupted air current by opening the mouth. But it must be considered that in the articulation of the explosives there is in fact a double obstruction of the sound, not merely in the mouth, but also in the glottis, as in their enunciation the thorax is fixed, which is not necessary in the other consonants. Both these obstructions must not only be suddenly removed, but (and which is the difficulty) there must be at the same moment when the oral canal is opened in front and behind, a sound produced in the larynx by forcing the air from the lungs; that is to say, that during the formation of the explosive, the vowel must be ready to follow and to overcome it. If this cannot be effected the muscles which close the oral canal may continue in a state of contraction, and the formation of the syllable is retarded until repeated attempts prove more successful in liberating the articulating organs. It is the disturbed relation and the antagonism between the vocal and the articulating mechanism which give rise to stuttering; the spasmodic condition of the glottis, which only takes place in the explosive sounds is the *effect* and not the *cause* of the disturbed

relation. Both Sauvages and Joseph Frank \* contend that the gutturals *g* and *k* offer the greatest impediment to the stutterer, and that the chief cause is the difficulty of moving the velum, the uvula, and the root of the tongue. This is not invariably the case. Some stutterers pronounce these consonants in various combinations easily enough, but stutter at the dentals and labials *p*, *b*, *t*, *d*. There are again some in whom the impediment varies; they hesitate one day at the gutturals, another day at the labials, or may be at the dentals, depending, no doubt, in most cases on their combinations with the succeeding sounds.

“PRINCIPAL CAUSES OF STUTTERING.

“Among the exciting causes of stuttering may be enumerated, affections of the brain and spinal cord, the abdominal canal, abnormal irritability of the nervous system, vice, mental emotions, mimicry, and involuntary imitation. The proximate cause of stuttering is, in most cases, the abnormal action of the phonetic and respiratory apparatus, and not, like stammering, the result either of organic defects, or the debility of the articulating organs.”

I have had, in the course of the private practice of my vocation, a great number of pupils who have presented almost every variety of stammering, stuttering, and defective articulation, so that my experience of such cases, and the successful means to be employed for removing them in each individual case is tolerably large and comprehensive. Since I have had the honour of filling the office of Lecturer on Public Reading and Speaking in these King's College Evening Classes, I have met with some few students who have suffered from impediments of speech of various kinds, but a great many members of the class have had their pronunciation characterised more or less by defective articulation, of which I have observed the most frequent to be, inability to pronounce the *rough*, or as it is sometimes called, the *trilled* R, often giving it the sound of W; the double *breath consonant* “Th,” often giving it the sound of F; the due aspiration of the H in words where it should be heard; the proper simple sibilation of the S, converting it into the sound of SH or TH, or what is termed the lisp; inability to sound rightly the last of the letters in words which terminate in NG; an impure sounding of the voice-consonants M and N, so that they have almost the sound of B and D; and weakness in the articulation of what are called explosive consonants, particularly P and B. The vowels, too, I have often found to be impurely sounded.

In all such cases it has been my practice to form a private class, and give them in my own room lessons adapted for the removal of their several defects in pronunciation, before they again joined the general class for Public Reading and Speaking. Now for overcoming such defects it is essential the pupil should be shown *exactly* how each letter in the alphabet is properly formed by the various speech organs; and as my object in publishing this lecture is to afford, as far as mere verbal instruction can convey it, a knowledge of this first and most important

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\* “Nosol. method. 1772. Praxcos Medicæ Universe præcepta. Lipsia 1811-23.”



element in the art of overcoming difficulties in pronunciation, I have thought it best to add to this lecture an appendix, in which the pupil will find not merely an exact and minute description of the manner in which each letter in our alphabet is formed by the voice and articulating organs, but also under each letter a series of appropriate exercises, the practice of which should be diligently carried out (if possible under the watchful care of a judicious master) in order to acquire purity, firmness, audibility and distinctness in the pronunciation of all the various letters. I can assure you, from a long and varied experience in treating persons labouring under impediments of all kinds, that a knowledge of the correct mode of forming the different letters is of the most essential service to the stammerer and stutterer, as well as to those who imagine they are incapable of pronouncing certain particular letters. I have never yet met with any individual in either sex who, provided there was no organic defect of structure in the vocal or articulating organs, could not be taught, by proper explanation and practice, to overcome all difficulties, and pronounce every letter in the English alphabet. When attempting to pronounce a letter in which the pupil always experiences a difficulty, the trial should be made at first with extreme slowness and precision. This applies equally to letters and to words; and in the latter instance care must be taken that every syllable (especially the light or unaccented syllable, which is very apt to be slurred over) be clearly and distinctly articulated. It has been truly said, by a late medical writer (Mr. Bartlett) that—

“Stammering proceeds by steps so gradual, as to be scarcely perceptible from a slight hesitation at particular times only, and which a person not accustomed to this kind of disease would not notice, to a constant stammering accompanied with violent efforts at pronunciation, and great contortion of the countenance: these two states, apparently so dissimilar, are produced by the same cause, and are essentially the same, the disease being more violent in the one case than in the other. If this slight hesitation, observable only at certain times, be not attended to, it will, if it occur in a sensitive and diffident person, and especially if a quick talker, come on more frequently, becoming worse each time of its attack, until it is gradually formed into complete stammering. I need scarcely remark, that a hesitation admits of an easier and a quicker cure than a case of confirmed stammering. It therefore becomes the *duty* of a person who hesitates, a duty not only to himself but to his family also, not to continue to speak in his usual hesitating, undecided manner, but to endeavour to break through his old habits, and to articulate with a precision equal to that of his friends. On the other hand, if he neglect the rules here prescribed, he will be compelled to look forward to a life of confirmed stammering, to an incapability of expressing his thoughts, to a perfect seclusion from society. Let me prevail on all those who hesitate in the slightest, not to defer the endeavour to throw off this pernicious habit. The stammerer should be urged to cure himself, not solely on account of his own sufferings; he should consider also the pain which his futile attempts at pronunciation must inflict on his friends, who are at all times fearful lest his articulation prove defec-

tive : if regardless of himself, he surely ought to study the comfort of his family and his friends. In not curing himself, the stammerer does his utmost to perpetuate the disease in his own family. If the imitation of an indifferent person be so likely to occasion this disease, how much the more probable is it for this malady to be produced, when the person imitated is one who is respected and esteemed ! It may be said in extenuation, that the stammerer inculcates the principle to his children that they are to imitate his good points only, and that they are particularly to avoid his manner of speaking :—this may be attempted, but it will not succeed. Imitation is a principle inherent in us ; man will continue to imitate until his nature is changed. How can the stammerer expect his children to accomplish that which was out of his own power ? Could he avoid imitation ? Did he not imitate ? Then why is it that he expects his children to possess that exemption from imitation which he himself did not ?

“ Ancient medicine is deficient in information on stammering ; and what Hippocrates, Aristotle, and Galen, have said is scarcely worthy of note. They are especially silent on the treatment : this is the more to be wondered at, since elocution opened the road to honours and the first dignities of the state.”

I differ, however, entirely from Mr. Bartlett when he advises patients suffering from imperfect articulation, to practise reciting or reading Greek and Latin passages, rather than what he calls our “harsh and rugged English.” I utterly deny that the English of good composition is either a “harsh or rugged” language, when properly read or spoken, unless words of “harsh and rugged” sound be purposely introduced on the principle I have before adverted to, viz., that of *concord* between *sound* and *sense*—a principle that prevails in all languages with which I have any acquaintance. Why has the reproach of being “harsh and rugged” so often been cast upon our language by foreigners as well as Englishmen ? I think I can give a sufficient reason. The elements of all tone, inflection, and modulation are necessarily the vowels. Let any one hear an educated Italian or Spaniard read or speak his own tongue, and we are struck at once with the beauty of the *sound* of the language. Again I ask why ? Probably the answer will be, “because Italian and Spanish abound in so many fine open vowels,” and so far as it goes the reason given in such answer is true enough. But it is not the whole reason. Observe a little more closely and you will find that the Italian or the Spaniard, as a rule, forms the vowels purely and sonorously, *dwells upon them properly*, so that he has ample *material* for the voice to inflect and modulate, and thus his own pronunciation contributes largely to the richness and beauty of the sound of the language of which he is so justly proud. Now then in contrast to this, note the ordinary delivery of the average Englishman, who has had no acquaintance with the elements of elocution, or with reading aloud or public speaking considered as an art, and you will find as a rule, that the *glottis* is but rarely opened enough for the pure sound of the different vowels ; that they are seldom dwelt on and properly inflected and modulated ; and very little use has been made of the many and complicated functions of the *larynx*, and

hence the unmusical and expressionless “gabble” which so often pains and wearies our ears in the reading-desk, pulpit, and platform, and which has brought down upon our English tongue the reproach of being “harsh and rugged.” Our English language has not only a sufficiency of consonants to give it nerve, power and strength, but quite as frequent a recurrence of vowel sounds, if justice is only done to them, as any language need have to give it also beauty and melody in pronunciation; and I hold with the great German critic and philologist, Jacob Grimm, that our varied and composite English tongue possesses now a comprehensiveness, grandeur, beauty, and power of expression unsurpassed by any language on the earth. Let any one hear a fine passage from Shakespeare, Milton, or Tennyson, read by an accomplished and refined reader, capable by practice in the art, of conveying all that the Poet would desire to the senses and feelings of his audience, and then say, if he honestly can, that our language is wanting either in beauty or grandeur of sound.

It is a curious fact, but certainly my own experience warrants me in saying that very few if any stammerers or stutterers ever habitually, rightly and properly form or duly sustain their vowels in reading, and still less in speaking. I have noticed also that this defect is more generally found not only in northern nations as distinguished from southern, but also in inhabitants of the northern counties of our own island more frequently than in those of the south, and in the natives of Scotland oftener than in those of England and Ireland. On the other hand I have remarked that in general they possess the counterbalancing advantage of articulating the consonants more firmly and distinctly. Persons who have been taught the art of singing, almost always sound the vowels and sustain them in reading or speaking, better than those who have not acquired that accomplishment; and I have frequently advised with manifestly good results, pupils of both sexes, who have laboured under impediments of speech, to take a course of lessons under a teacher of singing, while going through the method of treatment specially adapted to remove their individual defects in pronunciation.

And now I enter on that branch of the subject to which this lecture is more particularly directed, viz., the right method of overcoming and effectually removing all impediments of speech, I venture to think that in comparatively slight cases and where the malady is only just beginning, the regular and steady observance of the rules I am about to give will be amply sufficient to remove all difficulty in delivery. In more serious cases, and in cases of long standing, the aid of the experienced master who has given his time and careful attention to such subjects of study, should be sought without delay, that he by observation may ascertain what are the special parts of the vocal or articulating mechanism which are at fault, and point out to the patient what are the rules particularly applicable to his individual case, and which must be at all times and on all occasions observed and strictly carried out by him. And here let me, *in the most emphatic manner*, say that the removal of every variety of stammering and stuttering, as well as all other kinds of defective articulation, rests after all mainly in the ever watchful self-

vigilance and daily and hourly care and practice of the patient himself. He must be taught to do that at first slowly, and *consciously*, which the person who has no sort of impediment or defect in speaking, does easily and *unconsciously*. This must be done *steadily* and *perseveringly*, until an old bad habit is quite forgotten, and a new and good one is acquired so thoroughly as to form, as it were, "a second nature" with the patient. In my own practice with such cases I repudiate entirely the use of any sort of mechanical appliance, and I rely (provided of course that there is no cleft palate or other organic defect) upon a natural process of cure alone. In all such cases I am of opinion that nature has but to be set to pursue her course in the right direction, and all difficulties in pronunciation will be eventually entirely removed.

But again I say most earnestly that all that the very best and most experienced teacher can do, is to ascertain what is the special cause of the impediment, and point out the right rules to be always observed by the patient for its removal. If the latter fails to observe them, he will *most assuredly relapse*; but if he will only exercise ordinary patience and self care and vigilance, and remember to carry out the right method he has been made acquainted with, as specially applicable to his individual case, he will as certainly reap the rich reward of possessing ere long perfect ease, self-possession, and fluency of speech at all times and upon all occasions. And with these words of encouragement as well as warning, I proceed now to lay down the general

#### RULES TO BE OBSERVED FOR THE REMOVAL OF STAMMERING, STUTTERING, AND OTHER IMPEDIMENTS OF SPEECH.

In the first place, the patient should endeavour to acquire a habit of calm self-possession, and free the mind as far as possible when in the presence of others of all fear and trepidation, and avoiding all excesses of any kind, and all undue causes of excitement.

Secondly—Before the patient who is labouring under stammering, stuttering, or any kind of impediment, attempts to speak or read, let him first take care that the upper surface of the tongue is applied to the roof of the mouth immediately behind the front teeth. A calm, but at the same time thoroughly full and deep inspiration, will then cause the air to enter the lungs by its proper channel, *viz.*, the air passages of the nostrils; the lungs will become then properly inflated, and the chest and ribs will rise and expand so that the lungs will have ample room for the due performance of all their functions. It is perfectly certain that all articulation occurs only during the expiration of the air from the lungs in its outward passage through the windpipe, vocal chords, and mouth; consequently, when the lungs are inadequately inflated, and there is but a small quantity of air within them, there must necessarily be experienced a great difficulty in speaking. This can be tested readily enough. Let any person run a short distance at full speed, and then be asked at once to relate some story or read some book. He will find it is quite impossible for him to do so, and the chances are that he will not be able to pronounce half a dozen consecutive words. Why is this? The answer is very short and simple. In common parlance the runner, by reason of

the violent exercise he has taken, is "out of breath;" that is to say, he has not enough air in his lungs for the purpose of articulation. Now then let this exhausted runner rest a minute or two, and take a long and full inspiration, in the manner I have already sufficiently explained, and he will find then that he can speak or read with audibility and distinctness. Now here, in fact, Nature has been her own physician. Is it not the strongest proof of the vital importance it must be to the confirmed stammerer or stutterer, to thoroughly inflate his lungs in the proper way before he begins to speak or read at all, and at every proper pause in his discourse to avail himself systematically of the opportunity afforded of calmly but adequately in the same way of replenishing the lungs, and so supplying them with a fresh supply of air in lieu of that which has been expended in the production of voice and speech.

Thirdly—I would impress on the patient who may be suffering under any kind of impediment of speech, the indispensable necessity that the greatest care and attention should be given that the lips, teeth, and tongue all perform strictly their several functions when employing the letters requiring the individual use of them. For this purpose let the patient refer to the appendix I have added to this Lecture, in which he will find minute directions for the right formation of every letter in the alphabet, together with a copious series of exercises on every vowel or consonant singly or in combination. The great advantage, or rather I should say, the absolute and indispensable necessity, of observing this rule must be evident to every one who reflects on the subject for a moment; for how can manifold and widely different sounds be properly produced by the same structures, if the passage through which they have to pass be not modified in shape. And yet it will be noticed many persons speak with a very loose action of the lips, and scarcely any perceptible alteration in their forms. Can it be wondered at that such persons are always feeble and indistinct in their delivery, and when they attempt to speak in public are always very imperfectly heard, even by those who are near them? It will be seen on referring to the appendix there are very many letters which can be sounded or articulated by no other means than a decided alteration in the form of the mouth, and equally marked change in the shape of the lips.

Fourthly—Having thoroughly been made to understand the precise formation and clear sound of every letter in the alphabet, next let the pupil compare, and form an accurate notion of, the corresponding sound which exists between the termination of each syllable or word, and the sound of the letter itself which so ends it, that he may thus conceive a proper idea of the sound to be produced, as, for instance "m" in the word "them," "n" in "then," "e" in "thee," "o" in "no," "x" in "rex," &c.

Fifthly—Let the patient effectually conquer the bad habit which prevails so largely among those who stutter or stammer (I really think my own experience warrants me in saying in ninety-nine out of every hundred stammerers) of keeping the lips apart and the mouth open. *Nothing can be worse in every way than this bad habit*, either as regards the power of clear articulation and fluent speech, the proper condition of

the lungs, or the vacant expression which it gives the countenance. I always tell all stammering pupils frankly, if I see they have this vile habit, that I can do very little, if anything, towards removing their various impediments until they have thoroughly conquered it, and acquired the habit of always keeping the lips firmly but easily pressed together, except of course when reading or speaking. Even in sleep, if possible, the mouth should always be kept closed, and the respiration only carried on through the air passages of the nostrils. To all persons, whether affected with impediments of speech or not, I would say in the most earnest manner, acquire the habit of conducting the function of respiration always by the air passages which lead from the nostrils; never by means of the open mouth. If the reader would wish to see minutely in detail *all* the good results which follow, and all the evils which are avoided, by acquiring this habit, I refer him again to the book I mentioned, lately published by Mr. George Catlin, the North American Indian traveller, entitled "The Breath of Life." \*

Sixthly—This rule that I am about to give follows almost as a necessary corollary from the last. All persons, but more especially the stammerer, should acquire the habit of keeping the upper surface of the tongue, when not speaking, closely applied to the roof of the mouth, the point of the tongue being immediately behind the upper front teeth. When the tongue is so placed it is in the best possible situation for beginning to speak or read, for voice is produced by a slight depression, and hence articulation is much facilitated. Keeping the tongue at the bottom of the mouth, instead of placing it in the proper position as just described, is, I can assure the stammerer, one of the worst habits possible for him, or any one affected with impediments of speech. Stammerers anxious to pronounce a word immediately endeavour to do so without applying the tongue to the roof of the mouth. This being impossible, they struggle in vain to speak, and are wholly incapable of the slightest articulation. After the tongue has been rightly placed, and a good inspiration taken in the proper way, it is very far from usual to perceive much difficulty after the first syllable has been well and carefully articulated. It may be truly said here, that when not deficient in breath, "*c'est le premier pas qui coûte*" with the stammerer or stutterer. Both may rest assured that it is perfectly impossible for them, or any one else, to articulate without strictly following out this direction, and therefore it is of the very utmost importance that it should be always borne in mind by those who have habitually any difficulty in articulation. The stammerer, stutterer, and every one affected with any kind of defective articulation, should make it a matter of the most scrupulous care when silent to keep the tongue completely and closely applied to the roof of the mouth; for when in this position, it is ready and able to perform all its functions most effectually, and with the greatest promptitude. If persons suffering from impediments of speech will only bear in mind this direction they will spare themselves all those distressing spasmodic convulsions of the tongue, lips, and sometimes the whole countenance,

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\* Trübner & Co., London.

which are almost as painful to the spectator to witness as they are to the sufferer to endure.

Seventhly—Let the patient who has any kind of difficulty or impediment in speech, most scrupulously avoid all hasty, careless *slurring* of words. He must give every syllable that is *long* its proper quantity, by dwelling on the vowel sound in it, and also avoid making any syllable which is short improperly long. Especially should he observe the great law of *poise*, and make every syllable that is *heavy* really so by the due weight or percussion of the voice on it, and let the corresponding reaction be equally perceptible on the syllable that is *light*. I refer the patient to what I have said already on the necessity of properly using the mechanism of the action and re-action of the larynx for thoroughly carrying out and duly maintaining this poise in all speaking and reading.


Eighthly—I earnestly advise all persons with impediments of speech, whether confirmed stammerers and stutterers, or only just beginning to hesitate, to be very slow and deliberate in reading and speaking, especially at first. Among the large number of patients whom I have had under my care for the removal of all kinds of impediments and difficulties in articulation, I have met with but very few who did not habitually speak with painful rapidity, and at times almost breathless haste, until they are suddenly stopped in mid career of their impetuous speech by the impediment suddenly coming on. By a spasmodic effort, eventually they recover their power of articulation, and *rattle* on with their hurried words until they are once more arrested in the same way in the very midst of a word, perhaps ; and so they go on to the pain and distress of themselves and those whom they are addressing.

Ninthly—Let the stammerer, in speaking, have the word he intends to use in his mind before he attempts to utter it with his mouth. In fact, the mind, in speaking, should always be trained to be in advance of the lips. No person should attempt to speak a single sentence until he knows thoroughly beforehand what it is that he intends to say, and the choice of words being mentally made, then pronounce them firmly and deliberately. Let the patient begin to acquire confidence by practising reading aloud first, then recitation from memory, and lastly, a short extempore discourse on some subject. Then let him repeat the same series of exercises in the same order to one or two friends, and as his confidence in himself increases, it would be desirable to increase the number of his audience. By these means he will find his difficulties gradually disappear, and ease, fluency, and self-possession will take the place of hesitation, timidity, and self-distrust.



## SUPPLEMENT TO LECTURE IX.

The functions of the Vocal and Speech organs in the formation of all the various letters of the English alphabet, singly and in combination. Full tables of exercises for practice, as applicable to Stammerers, Stutterers, and all persons suffering from any kind of Defective or Imperfect Articulation.

 S an appendix to the foregoing lecture on impediments and defects of speech, I subjoin the following series of exercises on the various consonants and vowels, singly and in combination, selected from various sources, but chiefly from the large edition (1820) of the treatise on elocution, by the late Mr. B. H. Smart, the daily practice of the pronunciation of which will be found most useful to persons labouring under defective articulation, and will contribute much to firmness and fluency of speech.

### PRONUNCIATION.

As the following exercises are intended, not for acquiring the pronunciation of our language, but for improving it, the consonants are brought forward before the vowels, because the most usual defects of utterance may chiefly be traced to them. And as an alphabetical arrangement of the twenty-two consonants enumerated at pages 38, 39 of the *Theory*, would not be accompanied with any advantage; the following order, which has been found a convenient one, is preferred: *h*, *w*, *y*, *ng*, *s* and *z*, *sh* and its correspondent vocal, *f* and *v*, *th* and its correspondent vocal, *l*, *m*, *n*, *r*, *p* and *b*, *k* and *g*, *t* and *d*. In reading the *Praxes* on these sounds, the pupil must be careful to form each consonant with strong compressive force, and those formed with the voice should be made distinct from those formed with the breath. To know what sounds are represented, these two directions should be constantly in view:

1. *The letter or letters denoting the sound exemplified, are in italic.*
2. *When a letter or letters denote the sound exemplified and something more, they are printed in capital.*

The pronouncing of detached words may be so conducted, as to be a very useful, preparatory training of the ear and of the voice, for the exercises in the second and third chapters. As words unconnected in sense require no particular tone, the student will, if left to himself, sometimes adopt an upward, sometimes a downward inflection, according to the impulse of the moment; that is to say, if he reads them in quick succession, the idea of continuation will induce him to pronounce each with a conjunctive inflection; if he reads them slowly, the pause



after each will probably determine him to employ the disjunctive. Let it be his object to acquire the power of uttering the one or the other of these inflections at pleasure. This will, at first, be attended with no slight difficulty: though determined, perhaps, to use the downward inflection, the idea of continuation will prevail, and cause him to use the other in spite of himself: being sensible of his failure, he will make a second trial, and probably imagine, because he has pronounced the word in a lower or softer tone, that he has altered the inflection: this, however, does not necessarily follow; for the same inflection may be pitched very high or very low, and it may be uttered very gently or very forcibly. To avoid these mistakes, he must, during some time, use the following form of a question as a test: *did I say strange or stränge?* By this he will be instinctively impelled to utter the word, first, with an upward, then with a downward slide, and to know, by comparison, in which manner he had previously uttered it. After some time the ear will become familiar with the slides, and the test may be laid aside. Having them now entirely at command, he must exercise his voice in carrying them, as far as possible, from one extreme to the other, something in the manner of a singer running the gamut from low to high, and high to low. Let him also vary their motion, making them sometimes rapid and sometimes slow. Such an exercise on detached words will probably be thought a little ridiculous, but the student may rest confident of its utility. It will not only give him a clear feeling of the kind of tones he ought to use, but will add flexibility to his voice, and remove from it any unpleasant monotony: for what is called a monotonous voice, is not, in fact, a voice that never gets above or below one musical key, but one which is incapable of taking a sufficient compass in its inflections.

The same exercises may be made to serve another purpose; namely, the gradual training of the speaker to the due preservation of *rythmus*. Lists of unconnected words, in pronouncing which there can be no danger of sacrificing sense to sound, seem to offer the best introduction to systematic practice on this subject; and accordingly, the lists are arranged for this purpose among others, by keeping together, as much as possible, words of similar accentuation. In pronouncing these, the returns of accent will be regular, and the student is desired to mark each return by beating time with his hand, observing to make a pause of equal duration between each word, regulated by the beating of the hand.

At the end of the Praxis on each consonant, an exercise on *Inter-junction* is given.

## *h.*

The sound denoted by this letter, consists merely in a forcible expulsion of the breath. In the following exercise, it is judged advisable to intermingle words in which the sound is not required with others that demand it, that the pupil may become secure both in the use of it, and in the omission. In some words *h* is quite silent; namely, in *heir, honest, honour, hour, humour*, and all the derivatives. These will be known by the letter not being in italic. In a few words, namely, those in

which letter *o* follows *wh*, the sound generally denoted by *h* alone, is denoted by the two letters *wh*, which will be known by both letters being in italic. If the *w* is not in italic, it must have its proper sound, which must follow, and not precede, the forcible expulsion of breath signified by *h*.

*h*all all aunt *h*aunt *who* art heir *h*air hour *h*ew *h*uge *whole* *wh*ale *w*heat *wh*ig—*h*eathen *h*ydra honest humble *h*uman humour *wh*olly honour *wh*irlpool *wh*imper hostler *wh*olesome cohort *h*ot*h*ouse *h*arts*h*orn—*h*ereout *h*erein *h*ereon *h*arangue behind perhaps inert in*h*ale abhor—*h*armony artichoke *h*umanise *h*udibras humorous hospital vehement cohobate behemoth—*h*eteroclite heterodox *h*ospitable *h*ydromancy horticulture—*h*ieroglyphical incomprehensible hypochondriacal helio-centrical.

*h*e-had-learned-the-whole-art-of-angling-by-heart.

be-honest humble and-humane hate-not-even-your-enemies.

the-portrait-of-an-old-whig-in-a-brown-wig.

with-many-a-weary-step and-many-a-groan

up-a-high-hill he-heaved a-huge-round-stone.

## *w* : *y*.

These letters, when at the beginning of words or syllables, denote consonants, the former of which consists in a forcible action of the lips when in the position to utter the vowel generally denoted by *oo*; and the latter in a forcible action of the under jaw when the organs are placed to sound *e*. Both these sounds are occasionally denoted by other characters, which the pupil will discover by the letters in italic. With the examples other words are mingled, that the reader may make the sound he is practising clearly distinct from those with which it is in danger of being confounded.

### *w*.

*w*ay waft One Once who *w*oo *w*ain vane vine wine hood *w*ood *w*olf womb *w*o ooze whose *w*oos swoon suite buoy quake choir thwart—*w*oman *w*olsey *w*ooer *w*ormwood forward froward quorum quagmire curass.

a-wight well-versed-in-waggery.

give-me-free-air or-i-soon-shall-swoon.

he-wooed-the-woman but-she-would-not-wed.

### *y*.

yawn yell he ye ye an hear ear year yield you U Use hUge nEW dUke tUne—yearly youthful yew-tree Useful HUmour spaniel million gen*yi* poniard asia nausea roscate indian odious dUty tUEsday.

ye-are-stUdious-to-vitiate.

the-nEW-tUne sUIts-the-dUke.

youth with-ill-HUmour-is-odious.

last-year i-could-not-hear-with-either ear.

## *ng*.

The consonant usually denoted by *ng* is a simple sound, quite distinct from the sound of either *n* or *g* when alone. It consists in an utterance of the voice through

the nose, while the back part of the tongue gently touches the correspondent part of the palate. The common fault in sounding these letters is, pronouncing them as *n* alone. But in avoiding this fault, the learner must not run into the other, and articulate the *g*, unless custom has assigned the *g* to the following syllable; for then the *g* must be sounded, and the *n* in the foregoing syllable pronounced as *ng*. These cases will be known among the examples by the *n* alone being in italic.

*gang king spring sung young length strength bank sink conch*—being nothing writing reading singer bringer hanging bringing robin robbing chopin chopping matin matting anger anguish congress concourse anxious anchor banquet—distinguish extinguish unthinking diphthongal triphthongal—*anxiety*.

*reading-and-writing* are-arts-of-striking-importance dancing drawing and-singing being-all-accomplishments-are-deserving-of-less-regard.

*alexander-at-a-banquet* with-a-concourse-of-flatterers overcome-by-anger led-by-a-concubine is-a-strong-example that-he-who-conquers-kingdoms may-have-neglected-the-more-noble-conquest-of-himself.

## *s* and *z*.

The consonants properly denoted by these letters are formed by touching the upper gum with the tip of the tongue,—using, for the former, an utterance of *breath*, which forces its way at the point, and produces a hissing,—and, for the latter, an utterance of *voice*, which forces its way in a similar manner, and produces a buzzing noise. It should be remembered that letter *s* is always vocal when, in forming a plural, or the third person of a verb, it comes after a vocal sound. The other cases in which it is vocal are frequent; but they must be gathered from practice, aided by a pronouncing dictionary.

### *s*.

*gas mass dose mace* griefs laughs months verse dupes packs laX styX hosts fists ghosts soil cell scene schism psalm—apsis thesis question tacit pincers flaccid sceptre schedule psalmist psyche—preside desists design obese verbose rescind dissuade—heresy poesy dyscrasy chersonese vaccinate siccity scymitar scintillate.

when-ajaX-strives-some-rock's-vast-weight-to-throw.

the-sophist's-shrewd-suggestion.

guessing-the-design-was-perceived he-desisted.

see-the-snakes-that-they-rear

how-they-hiss in-the-air.

to-have-a-thousand with-red-burning-spits-come-hissing-in-upon-them.

thou'rt-not-thyself

for-thou-exist'st-on-many-thousand-grains

that-issue-out-of-dust happy-thou-art-not

for-what-thou-hast-not still-thou-striv'st-to-get

and-what-thou-hast forget'st thou-art-not-certain

for-thy-complexion-shifts to-strange-effects

after-the-moon.

### *z*.

*maze blaze* as has is was ways views seas songs caves moves baths oaths

bathes breathes balls domes pains bars babes plagues——commas dramas  
dances prices prizes houses scissors noisy brazen miszen raisin cousin  
puzzle weasel——absolves observes hussars eXert eXempt possess  
discern suffice resume——resident metaphrase monarchise mechanism  
sacrifice xenophon xenocles——disposal refusal disloyal discernment——  
complaisant complaisance——luXuriant anxiety.

he-gives as-is-his-usage-at-this-season a-series-of-sermons-on-moral-  
duties.

the-frolic-wind-that-breathes-the-spring  
zephyr with-aurora playing  
as-he-met-her-once a-maying  
there-on-beds-of-violets-blue  
and-fresh-blown-roses washed-in-dew  
he-gave-her-thee.

*sh,*

and its *correspondent vocal*.

These sounds are formed by curling back the tongue, so as to leave a large space for the breath or voice to pass by its sides and top. The sound we make with the breath when we require silence, affords a familiar illustration of the former consonant in an uncommon state : the latter is exemplified when the voice mixes with the breath ; and the greater the quantity of voice, the better the consonant is sounded. The former of these sounds is often preceded by the sound of *t*, and the latter by that of *d*. Where this occurs in the following exercises without the proper representing mark for the *t* or the *d*, the letter or letters that denote these sounds will be in capital.

The general rule which directs the pronunciation of most of the following words is *principle v.*, page 44 of the *Theory*. Letter *x* being an equivalent for *k* and *s*, is likewise subject to the rule under the circumstances mentioned, and in these exercises, when that letter is in capital, it stands for the sounds *k* and *sh*.—It should be remembered that the rule does not extend to accented syllables, excepting only the words *sure*, *sugar*, and their compounds.

*sh.*

sash shrove shrink marsh sure chaise match eaCH vouCH——s/rubby  
sugar censure nauseous pension ascii nation captious fluXIon fleXIon  
scutcheon trunCHEon CHamber righTEous venTure naTure——assure  
chicane machine attaCH approaCH——showery charlatan baths/heba  
luXury CHarity CHiCHester——internecion farinaceous surreptitious  
adventitious crucifiXIon.

the-shade-he-sought and-shunned-the-sun'shine.

the-weak-eyed-bat  
with-short-shrill-shriek flits-by-on-leathern-wing.

deep-echoing-groan-the-forests-brown  
then-rushing crackling crashing thunder-down.

the-string let-fly  
twanged-short-and-sharp like-the-shrill-swallow's-cry.

THE CORRESPONDENT VOICE SOUND.

razure clausure leisure roseate fusion treasure measure vision Gelid

perJure refuGE JeJune solDier granDeur verDure—badge edge ridge  
aGE doGE huGE Jade Jar Gem—obliGED divulGED exchanGED  
suGGest—persuasion adhesiön explosiön confusiön immeDiate deci-  
sion collisiön—indiviDual eDucation aGGeration.

he-wants-both-leisure-and-occasion.

to-a-graDuate the-advantaGes-of-eDucation are-immeDiate.

a-roseate-blush with-soft-suffusiön

divulGED her Gentle-mind's-confusiön.

## f and v.

The consonants properly denoted by these two letters are formed by pressing the upper teeth upon the under lip, and using an utterance of breath for the former, and of voice for the latter.

Letter *f* is pronounced *v* in *of*, but not in the compounds *whereof*, &c. *Ph* are generally pronounced as *f*, but in *nephew* and *Stephen* as *v*, and in *diphthong*, &c., as *v*. In *apopthegm* and *phthisis*, *ph* are silent.

### f.

deaf ruff chafe calf laugh tough chough nymph sylph fry phrase sphinx  
fifth—phial phrensy profit deafen roughen often soften—epitaph  
phaeton phrenetic febrifuge.

but-with-the-whiff-and-wind-of-that-fell-sword  
the-unnerved father-falls.

mild-he-was-with-the-mild  
but-with-the-froward he-was-fierce-as-fire.  
he-filled-the-draught and-freely-quaffed  
and-puffed-the-fragrant-fume and-laughed.

### v.

pave weave hive grove halve twelve solve starve nerve of vain void—  
ravel grovel heaven even stephen given vivid rotive nephew.

in-china's-groves of-vegetable-gold.

progressive-virtue and-approzing-heaven.

and-vainly-venturous soars-on-waxen-wing.

down-in-the-vale where-the-leaves-of-the-grove wave-over-the head.

## The *breath* sound of *th* and its correspondent *vocal*.

These sounds are formed by placing the tip of the tongue between the teeth, and forcing the breath between for the former, and the breath made as vocal as possible for the latter.

There is scarcely any fixed rule that determines when *th* are to have the breath, and when the voice sound: practice must teach the different instances; *Bath*, *path*, *lath*, *oath*, and *mouth*, have the breath sound in the singular, but in the plural the voice. Good usage does not extend this practice beyond these words.

*th*, the breath sound.

*bath path lath oath mouth width sixth length truths youths rhythm thwart*  
*thesis lethe thule hundredth thousandth—amethyst mathesis*  
*apathy orthodox logarithm.*

*thrust-through-the side.*

*he-sat-on-the-sixth-seat.*

from nature's-chain whatever-link-you-strike

ten<sup>th</sup>-or-ten-thousand<sup>th</sup> breaks-the-chain-alike.

*th*, the voice sound.

*booth with wreath baths paths laths oaths mouths bathe breathe tithe*  
*these their though—either neither heathen northern father hither*  
*thither—inwreath bequeath beneath.*

and-as-i-wake sweet-music-breathe

above about or-underneath.

and-the-milkmaid singeth-blithe

and-the-mower-wets-his-sithe.

and-the-smooth-stream in-smoother-numbers-flows.

*l, m, n, r.*

The sounds proper to these letters, commonly called liquids, are all of them vocal in a high degree, the voice being suffered to flow as freely as the several positions of the organs will allow.—For *l*, the tongue touches the upper gum, and the voice passes through the mouth : for *n*, the position is the same, but the voice passes through the nose : for *m*, the lips are joined and the voice passes also through the nose : for *r*, the voice passes through the mouth, and the tongue is either made to jar against the upper gum, or is curled back so as to produce a slight vibration and a hollow sound near the throat ; the former being the proper formation at the beginning of words and syllables, and the latter at the end.

Letter *e*, *i*, and *o*, before *l*, and *n*, in final unaccented syllables must frequently be dropped in pronunciation : but not when a liquid precedes, excepting only *fallen*, when used as a verb, and *stolen*, *swollen*, used either as verbs or adjectives. Neither should the suppression of *e* before *l* take place when any other letter precedes, as in *novel*, *parcel*, *model*, *chapel* ; excepting however, the following words : *navel*, *ravel*, *snivel*, *shrivel*, *swivel*, *drivel*, *shovel*, *grovel*, *hazel*, *weasel*, *ousel*, *nousel* and *shekel*. But *e* before *n*, under the same circumstances, should always be suppressed, except in these words : *sudden*, *kitchen*, *hyphen*, *ticken*, *chicken*, *sloven*, *aspen*, *pattens*, *mitten*s.

*l.*

*oil owl all marl earl isle leave loins—lively lovely melon solace castle*  
*axle evil grovel cripple able tackle shekel title needle.*

nor-cast-one-longing /lingering-look-behind.

let-carol/ina-smooth-the-/iquid-/ay

lull-with-ame/ia's-/iquid-name-the-nine

and-sweet/y-flow-through-all-the-royal-/ine.

*m.*

*gum blame realm charm rhythm lamb comb womb calm hymn phlegm*

*drachm*—*famine moment* *mammon solemn tempter empty*—*momentary mamillary matrimony*.

pale-melancholy-sat-retired  
and  
in-notes-by-distance-made-more-sweet  
poured-through-the-mellow-horn her-pensive-soul  
through-glades-and-glooms the-mingled-measure-stole  
and  
round-a-holy-calm-diffusing  
love-of-peace and-lonely-musing  
in-hollow-murmurs died-away.

## n.

*nun noon noun nine stolen fallen swollen barn mourn name gnarl gnaw  
kneel knock deign sign*—*linen banner foreign lessen flaxen frozen cousin  
reason deafen often roughen even heathen shapen oaken wheaten briton  
deaden*—*nuncupative nonentity unanimous*.

to-talk-of-nonentity-annihilated was-certainly nonsensical-enough.  
when-lightning-and-dread-thunder  
rend-stubborn-rocks-asunder  
and monarch's-die-with-wonder  
what-should-we-do.

## the rough r.

*ray raw rheum wrap wry fry pray bray crape grape tray dray shrill  
shriek shroud throw throng*—*raiment rampart rhubarb wrestle  
phrenzy christian rural*—*around erect enrich rebel refine*—*regu-  
lator rumination memorandum sudorific repercussion repetition*.

rend-with-tremendous-sound your-ears-asunder  
with-gun-drum-trumpet blunderbuss-and-thunder.  
approach-thou like-the-rugged-russian-bear  
the-armed-rhinoceros.

blow-wind come-wrack.

queen-mab drums-in-his-ears  
at-which-he-starts and-wakes.  
the-madding-wheels  
of-brazen-fury-raged.

## the smooth r.

*bar err fir nor cur bare here hire core pure hour terse force marsh  
scarf swerve hearth pearl arm learn carp garb dark cart card herd  
—pardon warden mercy virtue mortgage colonel commerce—defer  
debar affair appear expire adore demure*.

wounds-her-fair-ear.  
thine this-universal-frame thus-wondrous-fair.  
virtue's-fair-form.  
what-man-dare i-dare.

ah-fear ah-frantic-fear  
i-see i-see-thee-near  
like-thee-i-start like-thee disordered-fly.

## *p* and *b*; *k* and *g*; *t* and *d*.

The consonants proper to these letters are generally called mutes; which epithet is, however, with less propriety applied to the latter of each pair than to the former. In pronouncing *p*, *k*, and *t*, the breath, being checked and confined, is not heard till the organs separate explosively to give it vent:—in pronouncing *b*, *g*, and *d*, the voice is confined in a similar manner; but an obscure murmur should nevertheless be heard, which, in practising, the learner should endeavour to prolong, and make as audible as possible. In *p* and *b*, the lips join; in *k* and *g*, the back part of the tongue meets the correspondent palate; and in *t* and *d*, the tip of the tongue touches the upper gum. And a just utterance of any one of these consonants requires a forcible and active separation of the organs in completing it.

*k* are pronounced as *k* after *a* and *o*. *ck* are pronounced as *k* in words from the Greek language, as *sch* in words from the French, and as *tsh* in words more purely English. *G* is generally sounded as *j* before *e* and *i*, but there are many exceptions. *D* in the termination *ed*, when the *e* is silent, and the preceding sound is a breath consonant, is necessarily pronounced as *t*: but in reading the Scriptures and the Liturgy, this omission of *e* should rarely take place.

### *p*.

*pip pipe pope rasp whelp vamp sharp*—*pip*pin *slipper proper steeple*  
*topple dip*thong *trip*thong *nap*tha *shepherd*—*puritan populous*  
*turpitude papacy fabular op*thalmiy.

after-moving-equally-for-some-time it-was-made-to-stop with-a-sudden-snap.

zeal then not-charity became-the-guide  
and-hell-was-built-on-spite and-heaven-on-pride.  
a-pert-prim-prater of-the-northern-race  
guilt-in-his-heart and-famine-in-his-face.  
abuse-the-city's-best-good-men in-meter  
and-laugh-at-peers that-put-their-trust-in-peter.  
here-files-of-pins extend-their-shining-rows  
*puffs-powders-patches bibles-billets-doux.*

### *b*.

*cub cbb tube bib glebe babe bulb barb buoy blue*—*accumb reverb imbue*  
*embark disburse cabal baboon*—*abrogate fabulous ebony obstacle barbarous barbarican.*

the-barbarous-hubert took-a-bride  
to-kill-the-royal-babe.

and-now-a-bubble-burst and-now-a-world.

earth-smiles-around with-boundless-bounty-blessed  
and-heaven beholds-its-image-in-his-breast.

the-south-sea-bubble put-the-public-in-a-hubbub.



## k.

*seek cake coke pack tack eke talk folk lough pique dark milk spark keen car  
chord chart quay quake dear crape—panic comic kingdom candid choler  
conquer christian flaccid—collocate calico cucumber technical orchestre  
epocha conqueror vaccinate siccify.*

*a-black-cake-of-curious-quality.*

*blow-wind come-wrack*

*at-least-we'll-die-with-harness-on-our-back.*

*with-the-cold-caution of-a-coward's-spleen*

*which-fears-not-guilt but-always-seeks-a-screen.*

*the-dum-sy-kitchen-clock click-clicked.*

## g.

*bag keg egg gag plague vague teague rogue brogue guide guise gear gird  
gig ghost—guerdon ragged craggy gibbous gimblet ghastly gherkin.*

*he-gave-a-guinea and-he-got-a-groat.*

*i-cannot-dig and-am-ashamed-to-beg.*

*a-giddy-giggling-girl her-kinsfolks'-plague*

*her-manners-vulgar and-her-converse-vague.*

## t.

*pat kite dust haft halt dreamt flirt fight taught trash thyme thames yacht  
debt laced danced chafed laughed chopped wrecked—matter tatter tetter  
titter asthma phthisis phthisic flourished practised—testament tiffinate  
desitute tetrical taciturn tantamount tutelar—together testator indebted  
indictment attainment intestate replenished.*

*the tempter saw-his-time.*

*a-tell-tale-tattling-termagant that-troubled all-the-town.*

*he-talked and-stamped and-chafed till-all-were-shocked.*

*shakes-the-old-beldam earth and-topples-down*

*high-towers and-moss-grown-steeples.*

*to-inhabit-a-mansion-remote-*

*from-the-clatter-of-street-pacing-steeds.*

## d.

*bed dead did made longed grazed hedged saved writhed walled charmed  
paved heard ebbd twiggd would could should—damaGed rivaled  
modest pedant udder deadly bdellium—harangued abridged adjudged  
condemned impregn'd absorb'd fatigued.*

*strikes-through-their-wounded-hearts-the-sudden-dread.*

*he-licks-the-hand-Just-raised-to-shed-his-blood.*

*ne'er-be-i-found by-thee-o'erawed*

*in-that-thrice-hallowed-eve abroad.*

*meadows-trim and-daisies-pied*

*shallow-brooks and-rivers-wide.*

and-of-those-demons that are-found  
in-fire air flood or-under-ground.

#### AN EXERCISE ON THE BREATH CONSONANTS.

*hiss hath sash shot cap sack foot hushed hatched haft sapped packs tax  
speck asp sips posts cupped packed coughed—hatchet footpace puppet  
sabbath sackbut pocket tuftly sceptic cestus attic office cossacks coppice  
statute—excess accost except access expect assist coquette success acute  
suspect—pickpocket epithet execute poetess cenotaph suscitare catechist  
ecstasy occiput epitaph—specific exsiccate ecstatic auresis acetous apostate  
pathetic capacious facetious.*

#### AN EXERCISE ON THE VOICE CONSONANTS.

*wall dwell your gang muse waves zeal cares age nerve bathe lone male rare  
globe vague ranged mouthed walled—willow rosy beauty languid mazes  
grandeur rather lovely moving roman bible guardian—unwise beware  
resume believes obliged absolve beneath farewell around debar imbue—  
wooingly idolize lingering otherwise gradual libeller dialogues eulogy  
—remaining delusion aurelia adorer decorum erosion demeanour  
vermillion.*

#### EXERCISES ON THE VOWEL SOUNDS.

*The Five regular open Vowels under the Accent.*

*a* as in fatal or fate.

*fate bathe grange paste gauge bait pay grey great steak veins deign—  
asia nation angel danger hasten ancient chamber plaintive neighbour  
—abase opaque arraign convey inveigh—fatalist placable aviary  
feignedly halfpenny—bravado dictator occasion umbrageous.*

*e* as in metre or in glebe.

*me glebe feet mean key grieve quay pique—precept freeman cæsar treaty  
either people—concede demesne imprægn critique profile conceit—  
deify decency breviary shrievalty—adhesion concretion serpigo receiver  
antæci obeisance—apothecosis irremediable.*

*i* as in bible or pine.

NOTE.—When the sound of *k* or *g* comes before the sound here exemplified, or before the sound *ah*, there is interposed a slight sound of *e*, which will be signified by an apostrophe.

*time type mind sign pint isle buy eye height flies sk'y k'ind g'uide g'uile  
g'uise—i-dyl k'indness island dyer china viscount buyer—apply ally  
mank'ind condign defies replied beg'uile indict oblige—satiety heliacal  
maniacal—paradisæal aphrodisæal hypocondriacal.*

*o* as in noble or note.

*no wo cope dome rogue drove host gross clothe roll folk gold loth shew sew  
beau oats goal foe dough glow—oval sojourn notion soldier molten only*

yeoman moulder hautboy — prorogue depose withhold bureau encroach  
—popery cohobate poetry towardly frowardly poulterer.

*u* as in cubic or cube.

cube tune duke feud feed dew new hue suit view — cubic tutor beauty  
feudal tuesday — repute abuse impugn reduce imbue pursuit — lute  
lewd jew juice — lucid juror — luminous juvenile.

*The Five regular shut sounds, under the Accent.*

*a* as in pat.

pat bad wrap bade have shall hath plaid<sup>1</sup> plant grant waft ash glass —  
—acrid aloe patent drama tassel basket mastiff castle crafty sample  
—abrogate amorous sacrament pacify raillery — abandon decanter  
companion imagine inhabit example fantastic bombastic.

*e* as in pet.

pet bed bread said says seoff friend — pensive bestial engine special preface  
epoch fetid wainscot breakfast meadow heiffer leopard — arrest amend  
forget again against.

*i* as in pit.

pit bid hyp yes give clef sieve — minim cygnet visor synod women  
vineyard busy bigotry ridicule dynasty privilege situate — provision  
capricious litigious exhibit implicit.

*o* as in not.

not bond wad was cough trade yacht chaps wrath gone shone moth froth  
broth cost frost toss moss gloss — hostile jocund prologue — quantity  
laudanum.

*u* as in cub.

cub null dove dost does doth front son one done some blood rough though  
young touch — puppet fulsome punish study covert combat pommel  
onion housewife double cousin southern — above allonge among enough  
— fulminant colander sovereign covetous.

INCIDENTAL SOUNDS UNDER THE ACCENT.

*a* as in father (an open sound.)

path bath half balm psalm sha'n't gape ah aunt haunt daunt c'alf c'alve  
g'aunt — father rather almond jaundice.

*a* as in fall (an open sound.)

fall wall balk salt awe spaw bawl pause sauce caught broad groat ought  
nought — always thralldom falcon water augur nauseate.

*o* as in move (open.)

move prove lose who do tomb two ooze cool loo brute true group wound  
shoe — loser proving bosom surely throughly — improve behove recruit  
imbrue galleon canoe gamboge.

*u* as in *full* (shut).

*pull bull full put puss push ruth would could should wolf wood foot soot*  
*hook look*——*pulley bully fuller fulham ruthless pulpit butcher cushion*  
*sugar cuckoo woman walsey.*

THE VOWEL SOUND DENOTED BY *oi* OR *oy* (OPEN.)

*oil broil point choice voice noise toy boy joy troy buoy*——*employ embroil*  
*appoint aroynt avoid alloy decay.*

THE VOWEL SOUND DENOTED BY *ou* OR *ow* (OPEN.)

*loud bound noun shout thou plough bough now bow brown vow*——  
*bounteous fountain thousand powder dowry*——*astound propound with-*  
*out endow renown.*

VOWEL SOUNDS UNDER THE ACCENT FOLLOWED BY *r*.

1st, as followed by *r* and final *e* mute.

*dare fair bear there ne'er heir*——*here mere cheer deer fear near hier tier*  
 ——*fire hire sire lyre pyre choir buyer*——*more oar pour door floor sewer*  
 ——*pure cure ever fewer your*——*poor boor moor tour sure brewer*——  
*hour scour flour power shower.*

2dly, as followed by *r* without final *e* mute, and without another *r* or a  
 vowel in the next syllable.

*a.*

*bar star arm mart are clerk heart hearth c'ar c'ard g'uard.*

*e* and *i.*

A medium sound between *a* in *fate* and *u* in *fur*.

*err erst term irk mirth girt girl myrrh earl earn earth dearth heard hearse*  
*learn were ere*——*merchant nervous vernal virgin virtue early learning*  
*fearful.*

*o.*

*or for orb form gorge chord war warm dwarf quart*——*border dormant*  
*orphan warbler warden quarter.*

*u.*

*fur cur burn turf fur her hers sir stir dirt squirt third shirt spirt.*

3dly, followed by *r* in the same syllable and another in the next, or, (what  
 amounts to the same thing,) a vowel in the next.

*a.*

*tarry marry arid baron*——*caraway charity paradise.*

*e.*

*barry ferry peril very scraph steril squirrel*——*panegyric.*

*i.*

*spirit lyric syringe*——*miracle tyranny pyramid.*

*o.*

*torrid coral foreign florid.*

u.

hurry curry syrup.

## THE VOWELS UNACCENTED.

## I. THE OPEN VOWELS UNACCENTED.

1st, *final in a syllable.*

a.

abase baboon cabal—alpha villa comma china.

e.

eject esteem become believe divest divorce dilute effect efface—dirty  
lately sunday journey plaguy—appetite benefice simile recipe parlia-  
ment miniature prophecy—civility didacity rigidity vicinity vivacity  
epitome penelope geography geometry.

i.

idea hiatus diurnal bidental climacter gigantic nigrescent citation  
primeval—qualify dignify occupy multiply prophesy—irascible  
itinerant bipennated biography hypotenuse cibarious cilicious piratical  
rivality.

o.

motto solo salvo thorough furlough sorrow barrow fellow window—pro-  
fane romance obey procure—advocate absolute crocodile opposite  
syllogism—coherent domestic opinion tobacco occasion offensive official.

u.

bureau usurp fusee humane—statue virtue rescue—augury emulate  
masculine monument obdurate residue avenue.

2dly, *followed by a Consonant and final e mute.*

dedicate obsolete appetite telescope latitude..

## II. THE SHUT VOWELS UNACCENTED.

a.

husband verbat combat—abjure admit baptise—instantly penalty  
valiantly.

e.

cobweb anthem silent complex.

i.

bevil pencil pupil urchin latin marriage carriage village courage furnace  
wallace biscuit conduit lettuce women se'nnight servile docile bodice  
plaintive poet linen helmet housewife boxes muses prices captain wassail  
mountain forfeit foreign beauties pities marries pitied married—  
cowardice benefice juvenile diastyle counterfeit sovereign handkerchief  
dignities falsities obsequies novelties.

o.

command conduce complete—postillion combustion.

u.

hubbub cherub gamut surplus mammoc parrot blossom nation felon  
demon tenon sermon waggon mucous pious factious—vacuum occiput  
unison myrmidon covetous—decorum decision horison herbaceous  
umbrageous ambitious.

## III. THE VOWELS UNACCENTED BEFORE R.

grammar robber nadir martyr author sulphur acre.

*Concluding Exercise in Interjunction.*

the-ineligibility-of-the-preliminaries-is-unparalleled.  
 such-individual-irregularities-are-generally-irremediable.  
 he-acted-contrarily-to-the-peremptory-injunctions-that-were-given.  
 we-alienate-many-by-requiting-a-few with-supernumerary-gratuities.  
 let-the-words-of-my-mouth and-the-meditations-of-my-heart be-always-  
 acceptable-unto-thee.

discipline-your-temper not-submitting-to-it-as-a-master but-governing-  
 it-as-a-servant.

rising-simultaneously-at-the-irreverential - mention - of - their - leader's-  
 name they-swore-revenge.

an-inalienable-eligibility-of-election which-was-of - an-authority - that-  
 could-not-be-disputed rendered-the-interposition-of-his-friends altogether-  
 supererogatory.





## LECTURE X.

Public Reading generally. *Résumé* of former directions in regard to attitude, management of the breath, &c., as applicable specially to Reading Aloud. Common mistakes pointed out, that should be avoided. Various kinds of reading. How Poetry should be read. Ordinary faults in reading Poetry. The monotonous and the "sing-song" styles. How to be corrected. Reading of the Bible. How it ought to be read. Reading the Church Services and Prayers. Prose Readings generally. Dramatic Reading. Use of Referential Gesture.



PROPOSE in this lecture to treat on public reading generally, reserving public speaking for a separate subject of discourse. I assume that the pupil has made himself acquainted theoretically and practically with the chief elements of the art which it is my province to teach within these walls. I assume that he knows what is the normal position the reader or speaker should adopt for the purpose of having all the vocal and speech organs best under control, and that he knows what is the right method of taking breath into the lungs, thoroughly, quietly, and almost silently and imperceptibly, *by the nostrils and the nostrils only*, as I have shown you all how to do. At the risk of being charged with repetition, I mention this, and urge it upon you once more, because the advantages are so great and manifold, that they can scarcely be exaggerated. Numbers of clergymen who have been my pupils, and originally were liable to constant attacks of "clerical sore-throat," cough, hoarseness, and other affections of the throat and chest, have told me that they have quite lost these troublesome, and sometimes dangerous, maladies; some have gone so far as to say the proper acquisition of the art of so breathing has been the means of annually saving them heavy doctors' bills, and some have even told me they are convinced it has been the means of saving their lives. Amongst the last, was one of the leading divines, scholars, and preachers of the day, as distinguished as the head-master of one of our greatest public schools, as he is beloved and revered by all who know him personally. Eminent Members of both Houses of Parliament, leading men at the bar, and other public speakers, have also told me that the acquisition of this secret, as it once was, has been of incalculable value in giving them personal ease, comfort, and self-possession, all of which, of course, contributes so much to fluency of speech, and general efficiency in delivery. Not only does the voice become wonderfully improved in fulness and roundness of tone, but the advantages which follow in a sanitary and physiological point of view are great as they are numerous. For them all in detail I refer you once

more to Mr. George Catlin's book "*The Breath of Life*,"\* but I may mention some of the good results that follow from this mode of breathing. The atmosphere is, as it were, filtered or purified by the hairs that line the inner surface of the nostrils, and the particles of dust, and often more deleterious matters floating about in the air, are thus effectually prevented from coming in contact with the delicate and sensitive organs of the throat and lungs, and many an inopportune and troublesome cough will thus be prevented.

Moreover, by thus always breathing by the nostrils, the air traverses a long, narrow, and very warm tube or passage before it reaches the trachea or windpipe, by which its temperature is raised to that of the delicate membranes on which it strikes, and so all irritation and inflammation are avoided. But if you breathe by the open mouth, especially in a cold or damp atmosphere, the air rushes in, much lower in temperature, charged often with dust and other impurities that cause a cough by their contact with the delicate mucous membrane of the throat, while the cold of the air thus drawn in by the mouth, still more irritates the sensitive organ, and produces not only temporary inconvenience, but very often a state of chronic irritation, which may end in the "clerical sore throat," if not more dangerous or protracted illness. But this is not all, for another result of taking in the air by the open mouth is that it contracts and closes the ducts of the salivary glands, producing a state of dryness of the throat, tongue, and lips, especially disagreeable and uncomfortable to all readers and speakers, making them feel hot, nervous, and confused, and causing them to have constant recurrence to the water bottle, orange, or lozenge, to allay a morbid condition, which would most certainly never have arisen at all if they had only been shown, and then on all occasions properly carried out the right method of breathing, viz., at all times and on all occasions by the nostrils. At first you may find it takes a little longer time so to convey the air into the lungs, but it is done far more thoroughly and effectually; a lesson from an experienced teacher will show you how to do it easily, noiselessly, and imperceptibly, and a little expenditure of time and pains is well repaid by the freedom from all the tickling of the throat, the irritation and coughs caused by drawing in the air by the open mouth into the throat and lungs.

So, then, I assume that you have acquired thoroughly the art of managing the breath not only as regards the act of inspiration, but also that of properly controlling it in the act of expiration, when reading or speaking. I assume, too, that you have become acquainted with the leading principles of inflection, modulation, emphasis, and poise; that all impediments of speech or defective articulation, if any, have been conquered, and that your tone is tolerably firm and pure, your articulation distinct, and your delivery easy and fluent. Assuming, too, that you have had but little experience of facing public assemblies, and are desirous of acquiring confidence, and becoming accustomed to the sound of your own voice in a tolerably large hall, I advise you to make

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\* Trübner & Co., London.



your first essay in the art of public reading by getting your name put down as one of the readers at one of those excellent and popular entertainments now to be found in almost every parish, in town and country, called "Penny Readings." These were first established by a society called "The Public Reading Society," under the auspices of the late Lord Brougham as president, in the year 1858, and to which, in conjunction with the present learned Recorder of Portsmouth, Mr. Serjeant Cox, I had the honour of being appointed honorary secretary. I strongly recommend such a course, because I am convinced the art of *reading* well in public, is the foundation of the art of *speaking* well in public: for it is almost needless to observe that the same expressions of emotion, the same modulation and inflection of voice, the same use of poise and emphasis, are required when you express your own thoughts in your own language, as are necessary when you utter the ideas of another in his language. And hence it is that I consider public reading to be such an excellent "stepping stone" to public speaking.

In the first place, then, I propose giving such general instructions as are applicable to all reading aloud, and then in the next place to consider the different classes of reading a little more in detail. You will bear in mind what I said respecting the position best adapted for the production of purity of tone and general fluency of pronunciation. Remember whether you sit or stand to read (and I think for all public reading the latter position is to be preferred) that the chest is freely expanded, and the arms well thrown back, so as to allow the freest possible expansion of the chest, and consequent full room for the thorough inflation of the lungs. Keep the head, too, erect, and avoid all constriction of the larynx by bending the neck, or any kind of tight collar, or other ligatures round the throat. By adopting all these precautions, you will not only allow all the vocal and speech organs to perform their various and important functions with the greatest possible freedom and ease to themselves, but the words pronounced will be sent forth both audibly and distinctly, so as to reach even those of the audience that are furthest removed from you. Let me caution you, that if neglecting these preliminaries, you stoop or lean forward, bending over the pages of your book, you cannot possibly take a full and deep inspiration, you cannot produce either a pure tone, or properly either the inflection or the modulation of the voice, the breath cannot be managed rightly, and instead of the sound wave of your voice being freely and properly sent forth so as to reach the most distant of your audience, it will fall upon the pages you are reading, be reflected back to yourself, and your delivery will be more or less muffled, confused, and indistinct.

To read easily and pleasantly to yourselves, and effectively to your audience, remember that the mind must ever be in advance of the tongue. How is this best to be done? Well, then, first of all take care that the book you are reading is placed at such an angle below you that the eye may readily fall upon the sentence or clause of the sentence, convey its meaning to the mind, and then be read out to your auditors, not keeping your eyes fixed on the page, but looking at the persons to whom you are reading.

It is in this power of the eye to grasp many words or even lines at once in a single glance that one of the secrets of effective reading chiefly consists. Of course practice is required to cultivate this to perfection, but you will be astonished and delighted to find how rapidly you will attain proficiency in this branch of the art by culture and experience; and at last you will be enabled with a single glance to seize not merely one or two *lines* of the work you are reading, but the general meaning of a whole sentence.

If you desire to mar the effect of the finest passages that were ever written, or to render the liveliest and most inspiring passages tame, flat, dull, and dead, you have but to hold the book close before your face, never raise your eyes from it, and let the voice strike against the pages, and be reflected back to yourself, and you will succeed thoroughly in accomplishing your aim.

But there is another advantage in having the book *below* you in the way I have explained, for an audience must be able to look *at* you, as well as be regarded *by* you, if you would secure their attention. A good reader does not merely convey to his listeners audibly and distinctly the *sound of the words he is reading*, but he does much more. He makes the ideas and emotions of the author he is reading so thoroughly his own, that by the judicious use of the various principles of the art of elocution, in reference to inflection, modulation, and poise, he is able to convey them fully to his listeners, and awaken that sympathy between them and himself of which every good and effective reader is conscious at the time, but which it is so difficult to define. Reading, in fact, should be made so like actual speaking, that a person in an adjoining room, who could hear but not see, should be unable to discriminate between them.

And now, after these general preliminary remarks, applicable, of course, to all kinds of reading, I proceed next to offer such suggestions as my experience enables me to present, in reference to the reading of the various kinds of composition which are most usually met with; and of these I take poetry first. There are two very common but glaring mistakes in reading poetry, of which it is difficult to say which is most offensive to the cultivated mind and refined ear. The one is reading it almost exactly like ordinary level prose, paying no attention to, and wholly disregarding, time, rhythm, metre, and everything else. The other is, if I may use the term, the *sing-song* style, such as one may perhaps remember to have heard, commonly in its worst form, in our parish churches or chapels, in the days when parish clerks were wont to give out the first verse of the hymns that were to be sung. This style may, I think, be usually traced to a habit acquired in very early life, often in the very nursery, by the baby rhymes the child is taught to repeat. The fact is, the child chants his earliest nursery rhymes in this *sing-song* fashion as he has been taught to repeat them, and is allowed to do so without being corrected by others, and hence I believe the foundation is laid of a habit which subsequent incompetent teachers will but too probably confirm, from having had the same training, and which really to unlearn will most probably require the aid of a judicious and tasteful master, and the devotion of much time and patience on his part, as well as that of the

pupil. In fact in nothing more than in reading poetry is the aid required either of a good master, or of the illustration of the example of an acknowledged good reader.

If the ear of the pupil be delicate and sensitive, much benefit will often follow from the practice of attending "Readings of the Poets," when they are given by persons of admitted excellence and taste. However, I may point out some common errors, the due avoidance of which, together with the attendance on really good public readings of poetry, will do much to enable a student to acquire a correct and elegant style. Avoid, then, that regular pause of equal duration which so many unskilful readers are in the habit of making at the end of every line, no matter whether the sense of the passage requires it or not. The observance of the leading principles of inflection, modulation, and poise, will also do much to cure all monotonous reading of poetry. Appropriate changes of time are also very important in this respect, and every feeling or emotion must be duly made apparent, and as a general rule I would say, do not fear—at all events at first—seeming perhaps to yourself to exaggerate a little; for in our country at least, the prevailing tendency undoubtedly is to be too tame, dull, inanimate, and lifeless, in reading, rather than to be too full of spirit and vivacity.

Of prose readings let me take first, as immeasurably superior in importance to all, that of the Bible. I have classed it under the head of prose, though really in ideas, language, and beauty of rhythm, in our noble English version of it, it might in many parts, especially the Psalms, Ecclesiastes, the Books of the Prophets and Job, be ranked under the head of the sublimest poetry. It has been very truly remarked that in or out of churches good reading of the Bible is very rarely heard, and that even persons who read other books in general comparatively well, often read this, the greatest of books, most vilely. "Not one clergyman in a hundred (a recent critic remarked) really reads a chapter *correctly*—meaning by that term, *the right expression of the sense only*, as distinguished from the graces of expression. Not one in a thousand reads a chapter *effectively* as well as correctly. So with the Prayer Book. How seldom are the services delivered as they should be—how few can give to family prayer its proper reading. There must be some cause widely and powerfully operating to produce so wide-spread and almost universal effect, and that cause must be understood before a cure can be recommended. Let us seek for it. It is the business of the clergy, says the author from whom I am quoting, *to read*, and they have not learned their business if they have not studied *the art of reading*. . . . Even if they read other things well, they fail for the most part to read rightly that which it is their daily duty to read. Why is this?

I believe the foundation of the fault to be a very prevalent, but a very mistaken notion that the Bible requires to be read in a different manner to other books, and this independently of, and in addition to the expression proper to the subject treated of. A tone is assumed that was originally designed to be reverential, as if the reader supposed there was something holy in the words themselves *apart from the ideas they express*. This tone, consciously employed at first, and then kept some-

what under control, soon comes to be used unconsciously and habitually, and rapidly usurps the place of *all expression*, showing itself in many varieties of sound, from drawl and sing-song to the nasal twang that formerly distinguished the conventicle. Few readers shake off the infection when once it is acquired, because it ceases to be perceptible by themselves. The voice will swell and fall at regular intervals, the reader all the while supposing that he is speaking quite naturally, while he is really on the verge of a chant; yet if immediately afterwards he were asked to read a narrative in a newspaper, he would do so in his own proper voice and ordinary manner."

Now I am sure there is very great truth in the foregoing remarks, as I think most persons also will admit. How then can these stereotyped and traditional faults be best got rid of? Well, then, get rid, in the first place, of this *conventional* "sanctimonious" tone. Read the Bible, in fact, as you would read any other book, that is, in accordance *truly with all the ideas, feelings and emotions expressed by the words*; where the thoughts are grand, sublime, or reverential, let the voice and all its various attributes be made to convey all such characteristics, but where any narrative passage occurs in which the incidents mentioned are purely of a simple and ordinary character, read such passage as you would read any narrative of similar character in any other book.

I think one very common cause of the Bible being read badly is its arbitrary division into verses in our English version, so that the same pause is made by the reader at the end of every verse, no matter whether the *sense* requires it or not. Try, if possible, at once to forget that there is any division into verses, and read with exactly such pauses as the grammatical and rhetorical sense alone require. Duly mark by the appropriate change in the modulation of the voice the difference between narrative dialogue and speech. To all these give just the same tone, inflection, and general expression, that you would give to the very same ideas so expressed anywhere else. "Persons who are accustomed to the drone or drawl, which they imagine to be reverential, will very likely object," says Mr. Serjeant Cox, in his treatise "On the arts of Writing, Reading, and Speaking," that you read the Bible like any other book, but they will soon get over this when they find how much more effectively it is heard and remembered.

"Another set of hearers," he remarks, "who eschew the beautiful and the pleasing, until they banish with them the good and the true, will raise a louder outcry against the right reading of the narrative and dialogue, that it is "dramatic," or "theatrical," a vague term of reproach, more formidable formerly than it now is, and which you must learn to despise, if you aspire to be a good reader; because a *really good actor* being a *really good reader* and something more, you cannot read well unless you at least read as correctly as the good actor reads. You cannot hope to conciliate this class of critics, for they will be satisfied with nothing but a monotonous drawl, and will give the sneering epithet to anything that escapes from their bathos; so you may as well set them at defiance from the beginning, and follow the dictates of your own good taste, regardless of the protests of the tasteless.

And so with the reading of prayers. Mannerism is more frequent in this than even in the reading of the Bible. The *groaning* style is the favourite one. Why, asks the learned Serjeant, should it be deemed necessary to address the Divinity as if you suffered severe bodily discomfort? Yet thus do ninety-nine out of every hundred, in public or in family prayer. There is a tone of profound reverence most proper to be assumed in prayer, and which, indeed, if the prayer be really felt at the time of utterance, it is almost impossible not to assume, but this is very different from the sepulchral and stomachic sounds usually emitted. So much then for the complaints of the mode in which the Bible and prayers are so very frequently mis-read, as set forth by the learned Serjeant, whose experience, I think, will be supported by that of many others. For my own part, the best book I know on the subject of devotional reading, is that entitled "On Reading the Liturgy," by the late Rev. John Henry Howlett, M.A., formerly Chaplain at the Chapel Royal, Whitehall. It is a most useful, sensibly written, and thoroughly practical work. I make it my manual with all my clerical pupils, to whom I strongly recommend it, moreover, as a very valuable work of reference.\*

I pass on now to secular reading, and I take as the most difficult of all, that which may be comprehensively termed dramatic reading. I do not mean by this merely the reading of *plays*, but reading in the true sense of the word, *dramatically*, whatever is dramatic, no matter whether the form of composition be that of a play or not. Do not let me here be at all misunderstood. I use the term *dramatically* in its best and loftiest sense whenever I may have occasion to employ it, for no one repudiates more emphatically than I do any kind of mere theatrical exaggeration, or what is conventionally called *stagyness*. I may here most advantageously borrow from Mr. Sergeant Cox's recent work again. "There is scarcely any kind of composition that does not contain," he says, "something dramatic, for there are few writings so dull as to be unenlivened by an anecdote, an episode or apologue, a simile, or an illustration, and these are for the most part more or less dramatic. Wherever there is dialogue there is drama, no matter what the subject of the discourse, whether it be grave or gay, or its object be to teach or only amuse, if it assume to speak through any agency, other than the writer in his own proper person, there is drama. As in music, we have heard Mendelssohn's exquisite 'songs without words,' wherein the airs by their own expressiveness suggest the thoughts and feelings which the poet would have embodied in choicest language, and desired to marry to such music, so in literature there is to be found drama without the ostensible shape of drama; as in a narrative whose incidents are so graphically described that we see in the mind's eye the actions of all the characters, and from those actions learn the words they must have spoken when so acting and feeling. Moreover, drama belongs exclusively to humanity. It attaches to the *quicquid agunt homines*. It is difficult to conceive, and almost impossible to describe, any doings of

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\* Howlett "On Reading the Liturgy." Price 3s. 6d. Batty, Fleet Street.

men that are not dramatic. All the external world might be accurately painted in words, without a particle of drama, though with plenty of poetry, but certainly two human beings cannot be brought into communication without a drama being enacted. Their intercourse could only be described dramatically, *and that which is so described requires to be read dramatically*. Of this art the foundation is an accurate conception of the various characters, the perfection of the art is to express their characteristics *truly*, each one as such a person would have spoken, had he really existed at such a time, and in such circumstances. The dramatist and the novelist conceive certain ideal personages, they place them in certain imaginary conditions, then they are enabled by a mental process which is not an act of reasoning, but a special faculty, to throw their own minds into the state that would be the condition of such persons so situated, and forthwith there arises within them the train of feelings and thoughts natural to that situation. It is difficult to describe this mental process clearly in unscientific language, but it will be at once admitted that something very like it must take place before Genius sitting in a lonely room could give probable speech and emotion to creatures of the imagination. That is the dramatic art of the author, and because it is so difficult and rare, it is perhaps the most highly esteemed of all the accomplishments of authorship. For the right reading of *dialogue* very nearly the same process is required. You must in the first place distinctly comprehend the characters supposed to be speaking in the drama. You must have in your mind's eye a vivid picture of them as suggested by the author's sketch in outline. Next you must thoroughly understand the full meaning of the words the author has put into their mouths—that is to say what thoughts those words were designed to express. As the great *author* having conceived a character and invented situations for it, by force of his genius makes him act and talk precisely as such a person would have acted and talked in real life; so the great actor, mastering the author's design, rightly and clearly comprehending the character he assumes, and learning the words that character is supposed to speak, is enabled to give to those words the correct expression, not as the result of a process of reasoning, but instinctively, by throwing his mind into the position of the characters he is personating. So does the *good reader* become for the time the personages of whom he is reading, and utters their thoughts as themselves would have uttered them. In a word, a good reader of such composition must be *an actor without the action*."

I think to a certain extent the last line quoted from the learned Serjeant's work may be a little modified. In most dramatic reading there occurs fitting opportunity for the introduction of referential gesture, as it is termed. For instance, in reading the well-known poem of "The Execution of Montrose," there occurs a passage where the great Marquis swears—

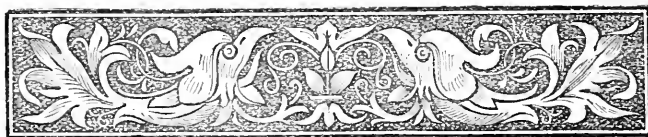
"By that bright St. Andrew's cross  
That floats above us *there*!"

Now if in reading this, neither the hand nor eye of the reader should

be raised, I think a very useful adjunct in giving effect to the hero's invocation to St. Andrew's banner would be missed. In almost all dramatic reading continual opportunity occurs, where what is called referential or descriptive gesture may judiciously be introduced. But of course good taste and judgment are to be consulted here, and the amount of action that would be quite fit and appropriate to the actor's part when performed on the stage, would in my opinion be unbecoming the position of the public reader on the platform.

I think nothing more tends to free a person from monotony, tameness, or mannerism, than the practice of studying, and afterwards reading aloud dialogue or dramatic selections, especially where the characters are strongly contrasted and each marked by its own particular individuality. The best test of a reader's having successfully studied the art of dramatic reading, is that the audience should know perfectly well what character he is representing without there being any necessity for his prefixing the name of the character each time he has to utter the words put by the author into the mouths of the various *dramatis personæ*. In public reading, and more especially in what are called "Penny Readings," where your audiences, as regards the majority, at any rate, are not very highly educated, refined, or critical, experience has shown that in order to secure the attention of the hearers, the selections read must vary in character, the grave must be followed by the gay, and wit and humour must alternate with sentiment and pathos. As a general rule the earlier portion of the evening should be devoted to the graver selections, and the latter part to those which partake more of the gay and humorous elements.





## LECTURE XI.

Public Speaking. Principal requisites of Extempore Speaking. The art of Composition. Arrangement of thoughts and language. Process of Analysis. Attention and Association. Dangers of delivering written speeches *memoriter*. Suggestions in reference to the art of Extempore Speaking. The Exordium, or introduction of a speech. The principal Subject-matter of a speech. Varieties of modes of treatment. Purity of language. Perspicuity. The Peroration, or conclusion of a speech. The time when to close a speech, and how best to end it.



HAVE now to call your attention to the subject of public speaking, to which public reading serves as an excellent introduction, and all that I have said already in previous lectures as applicable to the latter, bears with equal propriety on the former. But there is much more to be considered. In public reading we have the thoughts and language already provided for us, whether they be our own, or the composition of another; but in public, or *extempore* speaking, the thoughts of our own minds are expected to be given, and we have to clothe those thoughts in our own language. To be furnished with appropriate ideas on the subject about to be discussed; to express those ideas aloud in perspicuous phraseology, and to deliver it with ease, freedom, and self-possession on your part, and with the result of producing the effect desired on your audience, are the grand requisites of all public speaking. To enlarge upon the advantages of acquiring an art so important as this in a country enjoying such freedom of speech as our own, would be quite superfluous. As the Archbishop of York said last year at the annual meeting of the King's College Evening Classes, when his Grace presided at the distribution of the prizes to the students:—

“In this country, and in this age, almost every great religious, political, and social movement was effected by the agency of public speaking, and the advantages of being well versed in this art, as well as in that of public reading, were becoming every day more apparent.”

Now the first requisite on the part of any one aiming to be a public speaker, is that he should have certain definite ideas on a given topic, and have them aptly and logically arranged. No man can speak well, unless he knows well what are his *thoughts* on the subject; in a word, what it is he wishes to say. To those who are entire novices in this branch of our subject, I would recommend, as a very good mode of training the mind in the development of thought, and the arrangement of ideas, to take at first any question of importance in which the student feels a special interest, and think well and calmly over it. Let him



then take his pen in his hand, and endeavour to express his particular views in clear and appropriate language, and state at length the various facts and reasons which have induced him to come to the conclusions he has arrived at, and also endeavour to answer or anticipate the different objections which may be raised in opposition to his views. Finally, let him summarise all his conclusions, and urge in their favour all that will commend them, not only to the intellect and judgment, but to the feelings and emotions of those who are interested in the subject. I can assure the student that he will find exercises of this character at first most useful, for they will teach him to *think* and to *compose*, and he will soon be surprised to find how one idea will seem spontaneously to suggest another, and how thought will become linked with thought. Writing on a subject is one of the best *foundations* for speaking upon it, and I advise you to cultivate the practice sedulously at first, for it is the only test by which you can distinguish between real *thoughts* and mere vague, formless, and aimless *fancies*. My next suggestion would be for you to make a careful analysis of your written speech, putting down on a separate sheet of paper the leading topics, and where the nature of the speech permits your doing so, group these various topics under particular heads. As you do so, reflect alike on the nature of the connection which in your mind leads you on from one head of your discourse to another, as well as on the mental links which group one topic with another under each of the heads into which you have divided your speech. In a word, cultivate and develop to the utmost that which is the leading principle of all systems of mnemonics, viz., the law that governs the association of ideas in the human mind. The great majority of us forget half of what we see, hear, and read, from neglecting to cultivate *attention* and *association*.

There are several useful works on the modes by which the association of ideas may be best developed and exercised, but I have met with some lately that contain really very useful suggestions, the works on memory, by Dr. Edward Pick, who delivered an extremely interesting course of lectures on the subject in this College not long since, and the books recently written by Mr. Stokes, of the Polytechnic Institution. Now, then, having your page of head notes before you, give your written speech, if you can, to a friend, and get him to act as your audience, while you deliver your discourse as you would in public. Let him occasionally glance at your written composition, that he may see that no topic or argument of any importance is omitted to be introduced by you in the proper place, and if you are failing to do so, let him just mention, in a few words, the leading thought that you had passed over, and do you then, in your own language, supply the omission. Remember, I deprecate strongly the habit of writing a speech, and then delivering it exactly as written. A very striking passage or impressive peroration may, perhaps, occasionally be written and then committed to memory, and be spoken with effect.

Some of our greatest orators have not scrupled to avow they have, on some great and special occasions, resorted to this method, and I believe the late Lord Brougham stated that he wrote and re-wrote the famous

peroration to his speech in defence of Queen Caroline, half-a-dozen times before he was satisfied with it himself. But still these are exceptions to the rule I should be disposed to lay down for your guidance. A written speech delivered *in extenso et memoriter*, is, I think, a dangerous mistake, for a temporary loss of words from failure of recollection will often so completely cause a man unused to face public assemblies, to lose all self-possession and confidence, that he will be unable to recover himself, or recall a single passage afterwards. I remember once witnessing a most painful scene of this description at a great religious meeting in Exeter Hall. A young and noble earl had risen to propose an important resolution. He began and went on for ten minutes or so, with wonderful fluency and ease. I believe he had never spoken in any public assembly before, and at first all around me were evidently struck with admiration. His lordship's words were well chosen, and his long and polished sentences beautifully constructed. Alas! too much so, for it was almost evident at once, to any one who had given his attention to these matters, that it was a very able and carefully written speech that the orator had learnt off by heart, and was delivering simply *memoriter*. But after the youthful lord had spoken for about ten minutes, there was to one of his statements of alleged facts some demur, and loud cries of "No, no!" burst forth from one corner of the hall. A slight disturbance ensued, which was, however, speedily quelled. But slight as the disturbance was, it had had its effect. The thread of the noble speaker's discourse had been suddenly and rudely snapped asunder, and he could not recover it. His self-possession was completely gone. He hesitated and stammered for a minute or two in the endeavour to recall the words of his speech; but it was all in vain, and he was obliged to resume his seat in a state of confusion and discomfiture, which must have been most painful to himself, and nearly as much so to his audience. No! I say emphatically, do not trust to the tenacity of your memory for retaining the *words* of a previously well-prepared or carefully-written speech.

My advice, therefore, would be briefly as follows. Choose some fitting occasion, when a question is to be discussed at a public meeting in which you feel an interest. Turn the subject well over in your mind, and view it under all the various aspects in which it may be regarded, and then choose that which seems best adapted to your mode of treatment. Arrange your ideas after you have well considered the subject, as far as you can in a clear and logical order, and more especially let your arguments be duly linked together, so that the conclusions to which they lead may seem to follow as a necessary consequence, and so make a strong impression on the audience you are about to address. This mental arrangement of ideas then commit in *outline* to paper—but do not write down more. Content yourself with a clear and simple outline of the subjects, and the mode in which you propose they shall be treated. Endeavour to fix your *thoughts* firmly in your mind, and remember how much their proper sequence may be aided by carrying out the principle of the *association of ideas* as the most powerful of all the aids to memory. When you have *thoughts*, that is, really *something to say*, it will not be

long, even if your earliest attempts are comparative failures, before you will find the facility of clothing those thoughts in language becomes with every succeeding effort greater and greater. No doubt it is a moment calculated to make any man feel nervous and embarrassed, when he is called upon for the first time to address an audience in public. But if you will bear in mind the importance of occupying the first few moments after you have risen on your legs, in placing yourself in the best and easiest position for speaking; then of calmly, deliberately, and thoroughly filling your lungs, and quietly survey your audience before you begin, you will be astonished to find how much these mere physical adjuncts will assist in giving mental composure and self-possession.

I would always advise a novice in the art to begin by speaking slowly and deliberately. As he goes on constructing his sentences, let him divide them as much as possible into their proper clauses, between each clause take just such a quiet, easy, imperceptible inspiration as will sufficiently replenish the lungs, and in the pauses between such clauses endeavour to clothe the next ideas in fitting words, and so train the mind to be ever in advance of the tongue. Some of the very best *extempore* speakers I have ever listened to always begin their addresses very slowly and deliberately—so much so, indeed, that it might be said to be actual *hesitation* which characterizes their opening remarks. But even this is scarcely of an unpleasing effect if the hesitation is between sentences or clauses, and not between the *words* which compose them. Such speakers, as they enter more fully into their subject, and warm to their work, become every moment more fluent, fervid and impassioned; and this, too, you will find by practice will be the experience of yourselves. Calmness and deliberation at first will in general ensure increasing fluency of ideas and language as you proceed with your address.

A regular address or speech is a work of art, and ought to be constructed artistically; but still the motto "*ars celare artem*" must be borne in mind. Though the construction be artificial, it must yet seem to be spontaneous and natural in its arrangement, from the introductory remarks or exordium to its close or peroration. By most speakers the beginning of a speech is considered to be perhaps its most difficult part, and this got over at all in a satisfactory manner, they feel themselves more at ease, and tolerably sure to be able to go on to a conclusion without fear of breaking down. A good introduction to a speech is not unfrequently "half the battle," and realises the truth of the old French proverb, "*ce n'est que le premier pas qui coute.*" In general, I may say the prefatory remarks of a speaker should be designed to awaken the attention of an audience, to conciliate their good will, and elicit their interest in the subject you are about to discuss. A certain air of deference to the audience whom you are about to address is by no means an unimportant element, especially with a young speaker, in securing their attention and sympathy. It is, in fact, a delicate but silent species of flattery to which public audiences readily yield themselves, and which, I have often noticed, contributes not a little to the good will and attention shown to an untried or inexperienced speaker.

You may then proceed to show how much there is in the question

to awaken the interest of your hearers, and how much you yourself feel its importance; and if there are any particular personal or local reasons which qualify you to form an opinion and express your views on the subject, they may be very properly mentioned or alluded to in your introductory remarks. The ground thus cleared, you are now prepared to enter upon the subject itself. Of course every subject demands its own mode of treatment, and much too depends on the particular stand-point whence the speaker views it. But generally, I may say, endeavour to have in your own mind a clear and definite conclusion to which you desire also to bring the minds of your audience; and mentally arrange, and at first commit to paper, the head notes of the chain of arguments or reasons by which you propose arriving at such conclusions. Though your chain of reasoning ought to be strictly logical, yet to a miscellaneous popular audience I should not recommend that the logical *formula* be made too obtrusive. Your aim in almost all public addresses is to persuade or convince. A mere dry, formal argument alone, however sound or logical, seldom affords entire satisfaction to a popular assembly.

A speech requires variety in its progress, and as far as the nature of the subject will permit, statement should be intermingled with argument, humour with gravity, pathos with gaiety, anecdote and illustration with wit and eloquence. If any scene is to be described to your audience endeavour to form a vivid mental picture of it, and as you see it in your "mind's eye" so narrate it with appropriate action to your audience, especially remembering the service which *referential gesture*, as it is termed, lends upon all such occasions. Of course the introduction of invective, sarcasm, passionate appeal, rhetorical figures and metaphors, must depend much on the nature of the subject, the character of the audience, and the individual temperament of the speaker. Great caution should be exercised in their employment, for if inappropriate they only serve to make a speaker ridiculous. Eschew, too, all that multiplication of sounding epithets, useless synonyms, strings of adjectives and adverbs and many-syllabled nouns, which "our American cousins" sum up in the phrase, "*tall talking*." Cultivate as much as possible purity and simplicity of language, which will be found to be really the most beautiful as well as the most effective in attaining the result aimed at; and, as a general rule, for your own sake and also that of your hearers, avoid all long, cumbrous, and involved sentences. Perspicuity is one of the greatest charms of a speech. The meaning of the speaker should be as visible to the audience whom he is addressing, as the landscape without is apparent through the clear polished glass of the window to the spectator who is viewing it from within, and everything in a public address, if it is desired to be effective, should be sacrificed rather than *perspicuity*.

The peroration, or closing words of a speech, ought if possible always to be its most powerful and impressive part. Many of our best orators in the Pulpit, the Senate, and at the Bar, have not scrupled to leave on record that they have written and re-written the perorations to their most celebrated or most important speeches, until they

had as far as possible satisfied their minds with them, and then as diligently and carefully committed them to memory, as a great actor would who was desirous of making a powerful impression in the chief character of some tragedy. In fact, such memorable perorations (the late Lord Brougham's, for instance, in his famous speech on behalf of Queen Caroline) have been *acted*. If there is any part of a regular set speech that it is desirable to write out, it is certainly this; and high authority moreover, sanctions the practice on great occasions. The peroration (to use a homely metaphor) should be the *driving to the hilt* of the various weapons you have used in the course of your career. It should not be merely a general summary of the argument, but the directing it, sending it home to the minds and hearts of your audience by vivid language and, when fitting, impassioned appeals to the sentiments, feelings and emotions of your hearers, so as in the most powerful manner to persuade or convince them of the truth or importance of the conclusions to which you have arrived. As soon as this end seems to you to be attained—and to judge of the time rightly is a most valuable gift—close your speech and sit down. To know when the time for the peroration has arrived, and when to end it and sit down, contribute in no small degree to a speaker's success.





## LECTURE XII.

The subject of Public Speaking and Reading considered in detail, and in reference especially to the various Professions where it is more particularly required. The Clergyman. The Church Services. The art of Preaching. Construction of a Sermon. Thoughts. Sources of information. Four principal modes of Sermon construction. The narrative. The textual. The logical. The divisional. The Delivery of a Sermon. Delivery as important in its immediate effects as composition. Styles of Preaching in other Countries. Suggestions in reference to the Delivery of Sermons. Proper use of Gesture in the Pulpit.

**H**AVING now briefly treated of the art of making public addresses in general, I propose in these my concluding lectures of our introductory course, viewing the subject more in detail, and enquiring a little into the various requisites which are most demanded and called into action in professional and public life. As first in importance to his fellow-creatures, I take the ministerial public duties of the clergyman.

In all that relates to the proper reading of the Liturgy and other Services of the Church of England, I know no better work, none in fact more practically useful in every way to the young clergyman or theological student, than the last and enlarged edition of that entitled "Instruction in Reading the Liturgy," by the late Rev. John Henry Howlett,\* formerly Chaplain of Her Majesty's Chapel, Whitehall. I heartily commend the whole work to the careful attention of all persons who appreciate the innate beauty of our Church Services, and are desirous that that beauty should be made apparent to others, but more especially do I commend it to young clergymen and candidates for Holy Orders.

I had the advantage of enjoying the friendship of the late Mr. Howlett for many years, and derived many valuable hints in my vocation from his suggestions and experience. There is so much practical good sense in his introductory remarks, and he points out so ably the principal faults in the manner of reading our Liturgy, and the reason why such faults should be avoided and corrected, that I am sure I am doing a service to many persons in giving the substance of Mr. Howlett's observations. In effect he says:—

"The members of the Church of England justly boast of their Liturgy, and affirm that no Service has a greater tendency to answer the purposes of Public Worship. It is, however, certain that this tendency is very much strengthened by means of a good delivery. But that our

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admirable Ritual is not thus enforced so frequently as it ought to be, is a complaint which has been long heard even among the sincere and zealous friends of the Established Church, and which has now been brought prominently into public notice. It may therefore be useful, especially to the candidates for the sacred office, to enumerate the faults which most commonly prevail, to mention the causes to which those defects may be reasonably ascribed, and to suggest some means of removing them. The student, thus instructed, may be induced to pay more attention to the proper *manner* of officiating; so that he may individually vindicate the profession from reproach, and, through the Divine blessing may, by his ministering, powerfully support the cause of true religion.

“But here an objection will be urged by the advocates for *intoning* the Service. They contend that the word ‘say,’ used in the Rubric, means ‘intone.’ They also state that a large portion of the Service is devotional, and that a plaintive monotone is best suited for expressing prayer. Undoubtedly a mournful modulation is very agreeable to many auditors; still, a constant monotony is apt to become wearisome and soporific; and when accompanied, as it very frequently is, by a rapid, indistinct utterance, the reader is unintelligible to the distant portion of the congregation. But though much of the Service is devotional, *i.e.*, expressing prayer to the Supreme Being, yet many other parts are of a different character. First come the *Introductory Sentences*, which are mostly declaratory, and, according to the Rubric, are to be ‘read in a loud voice.’ The *Exhortation* is to be ‘said,’ but the character of it is such as to be much less suited to mournful monotone than to plain reading, varied according to the sense, or rather to an extemporaneous way of speaking. In the *General Confession*, the *Lord’s Prayer*, and the *Credits*—those parts of the Services in which the congregation is directed to accompany, or follow the *Minister*, it is better for both parties to pronounce in unison, so as to avoid that confused and discordant gabble which is frequently heard. The *Absolution* is to be ‘pronounced.’ The nature of the subject seems to require, not melancholy intoning, but a solemn, dignified delivery. The practice of *reading*, instead of chanting, the *Psalter*, has been adopted in many Churches during the last 200 years, probably under the authority of the ‘ORDER’ inserted in the ‘PREFACE to the Prayer Book.’ That ‘Order’ seems to have been intended for the direction of ‘places where they (do *not*) sing.’ The ‘people’ hurry and gabble through the alternate verses, allotted to them by custom, and the effect is neither solemn nor devotional. In some Churches, however, the congregation agree to *read* in a measured and simultaneous manner. All admit that the *Lessons*, *Epistles*, and *Gospels* are directed to be ‘read with an audible voice.’ The *Ten Commandments* are to be ‘rehearsed.’ This must surely mean a dignified, authoritative style of reading, rather than melancholy intoning. But as the Prayers and Collects are to be ‘said by the Minister alone,’ certainly that mode of delivery will be best which makes the deepest impression on the understanding and hearts of the hearers. Least of all is there any sufficient reason for ‘intoning’ the Grace, or the Lord’s Prayer *before* the Sermon, or the *concluding Blessing*.

"As it is much easier to *intone* the Service tolerably than to read it tolerably, many young Clergymen attempt to intone. The result frequently is a great deal of harsh dissonant sound, very annoying to those among the congregation who are gifted with musical ears. It should be remembered that *intoning* is an accomplishment which, like *reading*, is not generally to be acquired without instruction and practice.

"Another objection requires to be noticed. It is asserted by some persons that to read the Prayers of the Liturgy in the manner best calculated to convey the meaning and keep up the attention of the congregation, is *preaching* the Prayers. They say that the Minister is the mouthpiece of the congregation, and that the mere *utterance* of the words is sufficient, because Almighty God does not need to have their meaning enforced by the variety of manner and intonation which is adopted when a petition is addressed to a fellow mortal. This is true, but it is equally true that unless the congregation accompany the Minister's words with their hearts and minds, they do not render acceptable service. It is universally admitted that the constant repetition of the same form of words naturally produces inattention in the hearers. This will be increased by a monotonous, unmeaning delivery; whilst, on the contrary, a *significant* manner, varying according to the sentiment, is found to rouse the drowsy hearer, and to excite him to real and fervent devotion.

"These remarks may suffice to obviate some objections which may be urged against the present work. In proceeding to enumerate some of the causes which produce an inefficient manner of performing the Church Service, may first be mentioned the incorrect notion which many Clergymen entertain on the subject of public reading. They conceive that as everybody can read, it is not necessary to take previous care to qualify themselves for the effective discharge of this part of their official duties. They themselves may perfectly understand what they read; but they are little aware that to make the congregation, especially if it is numerous, hear and understand, is a task of considerable difficulty. Distinct and impressive reading is an accomplishment not usually attained without submitting to the methods by which superiority is commonly acquired in any of the arts and sciences. It is true, indeed, that some persons are better gifted than others for acquiring excellence; and with regard to reading, some naturally possess so much ease of utterance, so musical a voice, so correct an ear, that it seems as if they could not *avoid* reading well. But, allowing a few exceptions, it is certain that in general, instruction, study, and practice are requisite for the acquisition of a discriminating and impressive delivery. It is likewise important to be remembered that this acquirement can generally be attained only in the early part of life, when the ear is quick in perceiving, and the voice is capable of adopting, any suggested variation of tone.

"2.—A second erroneous opinion frequently prevails, that seriousness and piety are alone wanted; and that if a Clergyman is earnest in the discharge of his duty, he cannot fail being an impressive reader of the Church Service. A serious and solemn manner is certainly indis-



pensable, but when it is applied with little meaning and with no variation of manner to a Service so varied in its subjects, the congregation may be fully convinced of the piety of the Minister, but the monotonous solemnity of voice will inevitably prevent emotion and produce drowsiness. And even if this heaviness of manner be avoided, still it sometimes happens that, either through defect of early instruction, or entire inattention to the subject, a Clergyman, though possessing undoubted piety and considerable talents, may have acquired in his mode of reading the Service, such a peculiarity as not unfrequently causes painful regret in the minds of the serious and devout hearers.

“3.—The fear of being thought affected or theatrical must be mentioned as a third cause which tends to produce inefficient readers. But though everything that savours of affectation is highly disgusting, still the dull and feeble, or the hurried and irreverent, manner is not less injurious in its effects on the congregation. If in the one case they are displeased with the Minister, in the other they become wearied with the Service.

“4.—A fourth cause why an indifferent manner of reading is prevalent in the Church may be found in the difficulty of retaining a *good* manner. To repeat the same words over and over again without insensibly falling into some improprieties, without acquiring peculiar tones and inflections, which either convey no meaning at all, or a wrong meaning, requires constant and close attention. Hence it happens that those parts of the Service are generally recited best which occur least frequently; hence the Lessons are commonly better read, and the Lord's Prayer worse read, more hurriedly and less reverently than any other part. Some defects arising from the same cause may also be frequently observed in the delivery of the Grace ‘and the final Blessing.’ (See notes *in locis*.) Hence also the number of preachers possessing a good delivery is found to be much greater than that of good and impressive readers. Indeed, such is the effect of frequently repeating the same words, that the best readers need the utmost watchfulness, lest in the course of years they fall into strange peculiarities and improprieties; and happy is the man who has friends possessing the kindness, as well as the judgment, to point out these defects as they arise. Archbishop Whately justly observes (in his *Rhetoric*, p. 310.): ‘The difficulty of reading the Liturgy with spirit, and even with propriety, is something peculiar, on account of the inveterate and long established faults to which almost every one's ears become familiar, so that such a delivery as would shock any one of moderate taste in any other composition, he will in this be likely to tolerate and even to practise.’

“5.—A fifth and a very usual defect in the reading of young Clergymen is *rapidity*, and its natural consequence, *indistinctness*. It is a mistake to suppose that the smooth but quick delivery which is very audible and very agreeable in a room of common size, can with propriety be adopted in reading the Service in a Church which is of considerable dimensions, and is often very badly constructed for public speaking. Louder tones are in such places absolutely necessary; to maintain which, a more frequent respiration is required; and to render

the words audible at a distance, a slower enunciation must be adopted. Indeed, universal experience teaches that it is not those whose voices are the loudest that are best understood by distant hearers, but those whose utterance is deliberate, distinct and equable. Besides, it must be remembered that a rapid delivery is incompatible with the solemnity of prayer, and therefore is wholly unsuited to the character of Public Worship. But whilst endeavouring to avoid the defect of rapidity, the student must not think that he has attained his object merely by introducing very long pauses at the end of every sentence. He must be reminded that each sentence requires pauses of different lengths in various parts of it, besides the principal at the conclusion, and that the length of those pauses must be proportioned to the general rate of utterance.

"6.—Some readers also, through their desire to avoid the faults of rapidity and indistinctness, fall into a *drawing* and *whining* manner—a defect to which the most zealous and most serious seem to be particularly exposed, and which makes the congregation inattentive and drowsy.

"7.—Others adopt a stately and pompous style. Its impropriety may not be striking when employed in reading the sublime language of the Prophets; but it will be felt to be utterly unsuitable in delivering the greater part of the Service, particularly in repeating the Confession that we are 'miserable sinners,' in uttering supplications for mercy to penitent offenders, as well as in reciting the plain narratives of the Holy Scriptures. In fact, it is highly important to remember that one manner will not suit all parts of the Service. This remark naturally leads to the notice of another defect.

"8.—Among young readers (perhaps among many readers and preachers at every period of life), is the common defect of *dropping the voice* so much at the end of every sentence as to become inaudible even by those of the congregation who are near, or who are slightly deaf. This error often arises from a misinterpretation of the common rule in reading, which directs that at the end of most sentences the voice should be lowered. *Lowered* it may be as to the place on the musical scale in relation to the note with which the sentence began, but not always *lowered* in point of loudness and force. The last words are often the most important of all; and instead of being uttered in an undertone and feeble manner, require the greatest distinctness, and sometimes energy. Observe the mode of managing the voice which nature dictates in private or public discussions—the loudest and firmest tones will often be heard in pronouncing the concluding words. The defect in question frequently arises likewise from neglecting to introduce sufficient pauses between the parts of a sentence, in consequence of an erroneous notion that one *inspiration* must suffice for one sentence. Such readers draw in a full breath, commence in a loud vigorous tone, run on at a rapid rate, attending very little to punctuation, however correct, and utterly regardless of introducing additional pauses which may add clearness and strength to the meaning; thus they proceed with tones becoming weaker and weaker, till the breath is exhausted, and the sentence ends wholly inaudible by most of the congregation. One method of remedy—

ing this defect, especially in the delivery of long sentences, is to search out a fit place for pausing and inhalation somewhere within a short distance of the end of the sentence. Recruited by a fresh supply of breath, the reader is enabled to conclude with distinctness and suitable force, and not only so, but he will find he can effect it with much less fatigue to himself. In connection with this part of the subject, both readers and preachers should remember the old rule :—‘Take care of the end of the sentence: the beginning will take care of itself.’ Some *Preachers* are in the habit of suddenly lowering the voice for the purpose of rendering the importance of some concluding remark more deeply felt. Let them be warned against the consequence which frequently follows—viz., becoming inaudible except to the nearest listeners.

“9.—In endeavouring to avoid the faults of concluding sentences inaudibly, some readers fall into an opposite error. They terminate almost every sentence with the *upward* slide of the voice, that which suggests the idea that the sentence is incomplete, and leads to the expectation that more must be added to complete it. This method may make the final words better heard, but it does not effect this object without injury to the sense. A careful observation of the usual mode adopted in ordinary conversation certainly confirms the correctness of the general rule, that a simple declarative sentence terminates with the *downward* inflection. (See Rule 1, p. 11.)

“The defect last mentioned is often accompanied by a peculiar jerk of the voice, somewhat resembling what writers on elocution denominate the *rising circumflex*, composed of the downward and rising inflection. It is used more especially when there is a wish to conclude with force and animation, though there may not be any intention of conveying an idea that antithesis is either expressed or implied. This peculiarity is very prevalent among the higher classes of society. Supposing, for instance, the following sentence were to be delivered in concluding a speech in Parliament: ‘In short, I have no hesitation in saying that the prosperity of the nation is closely connected with the present measure.’ To communicate some degree of energy to the passage, many of the speakers would pronounce the last word with a peculiar upward twist of the voice and a solemn declamatory tone—‘with the *présent mesure*,’ whereas, in the ordinary mode of delivery, the simple downward inflection would be given to the word ‘*measure*.’ The same terminational jerk is adopted by some eminent *Preachers*. Many hearers may admire it, but the majority consider it a blemish, and it might be easily corrected by attending to the fundamental principle contained in Rule 1, p. 11.

“10.—The unvaried manner is a fault which may sometimes be observed in the delivery of those who are generally considered to be good readers. Their demeanour may be solemn and devout; their articulation clear and distinct; their general style easy and unaffected; but still they are dull and unimpressive, and consequently the hearers become drowsy and inattentive. This arises from want of variety. The humble supplications of the Litany, the ardent adoration of the Te Deum, the solemn injunctions of the Decalogue, the sublime prophecies

of the Old Testament, the simple, unadorned narratives of the New—all are delivered in one unvaried manner. Many Clergymen, doubtless, adopt this uniformity upon principle, conceiving that the style of reading which accommodates itself to the subject, and which they would consider proper on all other occasions, is to be excluded from the Church, as unsuited to the solemnity of the place and the dignity of the sacred office. But it appears wholly inexplicable why that mode of delivery which is found on all other occasions to convey the meaning with perspicuity, and to affect the minds of the hearers in the most powerful manner, should be banished from the Church, where to excite the feelings is of the highest importance. Variety of subject forms an admirable characteristic of our Liturgy; and that it requires a corresponding variety in the reading of the Minister appears to be most agreeable to the dictates of common sense. This opinion is confirmed by the fact that those readers are found to be most successful in keeping up the attention, and exciting serious and devotional feelings, who can best adapt the manner to the sentiment. To attain this art, a happy combination must concur of a clear head, a feeling heart, and a considerable flexibility of voice. The best *general* rule is to study previously the sentiments which are to be delivered, so as fully to understand the true meaning, and then endeavour to suit the manner of delivery to the matter, and occasionally to the *character* of the person whose words are recited. A disregard of this latter particular is often very offensive. What can be more so than to hear the language of the meek and lowly Jesus delivered in a stern, pompous, authoritative tone? 'In our Blessed Lord's discourses and instructions,' says Paley, 'all was calmness. No emotions, no violence, no agitation, when He delivered the most sublime, affecting doctrines, and most comfortable or most terrifying predictions. The Prophets before Him fainted and sunk under the communications which they received from above; so strong was their impression, so unequal was their strength; but truths that overwhelmed the *servants* of God were familiar to His *Son*.' (Paley's Sermons, edited by E. Paley, vol. ii., p. 34.) The striking peculiarity in our Lord's discourses and instructions should be carefully remembered by the Minister when he reads them to his flock. Everything that savours of pomposity or haughtiness of manner should be studiously avoided. Such a style is indeed unsuited to every part of the service, but it is more especially displeasing when adopted in reciting the words of our heavenly Master. The manner on such occasions should be particularly mild, tranquil, and dignified.

"II.—But in studying to suit the manner to the sentiment, there is a danger of being *theatrical*, of becoming either vehement and impassioned, or colloquial and familiar. In reading a Scriptural narrative, in which sometimes a dramatic form is maintained, some of the clergy adopt a striking difference of voice to suit the respective characters, and become actors rather than readers; but it is to be remembered that *reading* is not *acting*: it may partake of some of its expression, but is more subdued. The great difficulty is to know where to draw the line between a sober, chastened adaptation of manner to subject, and animated dramatic recitation. Here discretion and right feeling alone can guide.

“12.—The student must also be warned against another common fault. Wishing to read feelingly and impressively, some persons will *emphasize* too much. The matchless simplicity of Scripture is frequently overlaid by too great an anxiety to give weight and dignity. Whilst intending to be very impressive, the injudicious reader often produces a contrary effect. By elaborately taking too much pains, he fails in the very object proposed.

“To the clergyman who has been engaged a few years in his sacred office, it may appear unnecessary to look over the lessons which he is about to read in the church. But though he may have a general recollection of their contents, and may be perfectly aware of what general manner will be best suited to the subject, still it frequently happens that a preparatory reading will recall the full meaning of many passages, which cannot be clearly conveyed to the hearers without considerable skill in the reader, and it will indeed sometimes suggest ideas which never occurred to him before. When such passages present themselves unexpectedly, even the best readers often inadequately express the sentiment, and feel regret at having omitted a previous examination. The student will find himself much assisted by marking in his own Prayer Book and Bible with the requisite inflections and notations such parts in the Epistles, Gospels, and Lessons as require more than common care in the reading. A single inspection of those marked passages at any subsequent period will be sufficient to recall the whole to his recollection. Let him not, however, content himself with merely *perusing* the above-mentioned parts of the service; but let him adopt the rule of always reading them *aloud* in private before he delivers them in the church. He that is new to the profession should extend this previous study and practice to all parts of the service. By study he will acquire notions of the *general* manner of delivery which is best suited to the respective portions, and of the particular manner of reading by which the true meaning of particular passages may be rendered most clear and impressive; and by recitation in private he will fix right habits so firmly as to be able to retain them with ease to himself, notwithstanding the tremour and nervous feeling which usually attend the novice in the discharge of public duties.

“In the student's endeavour to acquire a delivery suited to the subject, he will be much aided by adopting the plan recommended by Mr. Sheridan, father of the celebrated orator and dramatist, of delivering the service from memory. This method will be attended with some difficulty at first, as they who have been always accustomed to the assistance of the book may lose their presence of mind when deprived of that aid, and not be able to repeat even what is perfectly rooted in the memory, like persons accustomed to swim with the help of corks, who would immediately sink if they were deprived of them. Nay, I have known some clergymen so exceedingly timid in this respect, that they never could venture to deliver even the Lord's Prayer before the sermon without having it written down. The way to get the better of such apprehension will be to practise it first in private family duties; and when

they find they can perform it without difficulty they will be emboldened gradually to do the same in public worship also. But for their further security they may for some time (perhaps *constantly*, to prevent accidents), turn over the leaves of the service as they advance, to have the passage before them which they are reciting, to which they may have recourse in case they should at any time find themselves at a loss. Every clergyman will upon trial find that this change of mode will not only produce excellent effect on the congregation, but will be the source of a perpetual fund of satisfaction to himself. For as nothing can be more irksome than the drudgery and weariness arising from going over continually one and the same settled service, in the usual cold and mechanical way, so nothing can cause greater inward satisfaction than praying from the heart, as all must have felt who pray earnestly in their private devotions. Every one who has adopted the plan here suggested will have been sensible of its great advantages, and will most heartily concur in acknowledging the truth of the writer's concluding remarks.

“Having thus cautioned the student against various defects, and suggested to him various remedies, he may naturally ask by what means he may discover the defects observable in his own mode of reading. The task of discovery is indeed difficult, but not insuperable, provided it be undertaken with a real desire for improvement. If a professed teacher of elocution, one of acknowledged eminence in his art, is within reach, his opinion may be immediately obtained as to the existence of gross defects, as well as his aid in conquering them. Nor will a clergyman who is earnest in his attempts at improvement allow a false and foolish pride to prevent him from seeking such aid. It has been eagerly sought at the commencement of their pastoral labours by many pious and eminent divines, who have thereby acquired a skill in the management of the voice, a distinctness, and grace, and force of delivery, which have greatly contributed to extend the usefulness of their ministry. If professional instruction cannot be obtained, still the young clergyman may ascertain some facts for himself. He may easily discover whether his congregation consider his delivery too slow or too fast, too loud or too low; whether in every part of the service he is audible by all; whether the aged in particular can hear the lessons. But whether or not he is free from the other defects which have been enumerated, such as pompous, theatrical, dull, or laboured manner, it will not be so easy to ascertain the general opinion, as these are matters of taste respecting which the judgments of his hearers will vary. Besides, few would choose to express their sentiments to the individual himself on these delicate points. Here the assistance of a judicious friend may be extremely useful. Nor will it be so difficult as may be imagined to find those who are competent to give a just opinion. For it is in reading as in other arts: a man may be a tolerably good *judge* of reading, though a very indifferent reader himself: he may be able to give a very correct opinion respecting the style of others, as well as the effect likely to be produced on the generality of hearers.

“For the student's encouragement it must be added that if he diligently strives to improve his reading, he may be assured that improve-

ment will follow. With regard even to those natural impediments which are sometimes pleaded in excuse of an inefficient delivery of the divine service (such as an indifferent voice, an inarticulate utterance, an imperfect pronunciation of certain letters, &c.), the late Bishop Blomfield, distinguished both as a reader and a preacher, justly remarked that 'no one can tell how much may be done in the way of improvement till he has tried all the various aids of advice, and practice, and careful study, with prayer for the assistance of God's Holy Spirit.' It is readily admitted that rules cannot make a finished reader: to produce such a character there must be a rare combination of talent, feeling, and physical powers. But moderate capabilities are the average lot: and these, through the wise constitution of our nature, are in early life always improvable. It may, therefore, be affirmed with truth that to become a tolerably good reader, capable of delivering the service in a solemn, earnest, and impressive manner, is placed within the power of every young clergyman."

Now I think it cannot be denied that there is much truth in the foregoing remarks of Mr. Howlett, and there can scarcely be a reader to whom these remarks are addressed who cannot, in the course of his experience in the attendance of public worship, have met with instances of the various faulty styles adopted by his clerical brethren of which Mr. Howlett so justly complains. For the correction of such styles I cannot do better than once more recommend Mr. Howlett's admirable work "On Reading the Liturgy" to the attention of all clergymen and theological students.

But as regards the sermon, alike in reference to its construction and delivery, a volume might be well written. To treat the subject at any great length, the limits to which I am confined necessarily forbid. Some extremely useful suggestions will be found in the well-known works of the Rev. Daniel Moore, the Abbé Bautain, and others; but one of the most useful and the most recent that I am acquainted with is an American work by the Rev. William Pettinger, entitled "Oratory Sacred and Secular."\* All that I can pretend to do is to offer a few hints gathered from various sources.

And first I feel assured that in the construction of sermons, as in all other discourses to be addressed to a public audience, the primary and most important step after having carefully selected a subject, is calmly, deliberately, and maturely to *think it over*, and revolve it in the mind in all the various aspects under which it may be presented. Thoughts beget thoughts; but you will find ideas cannot be always retained equally in view. Let each one be secured as it arises, and noted at the time. After the subject has been thought over for a sufficient length of time, write down all the ideas that have occurred to you as bearing on it, taking but little care for the order of arrangement, but only just putting such a word or brief sentence as will suffice to recall the idea that is designed to be hereafter more fully expanded. After every

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\* Wells, Broadway, New York; and Trübner, Paternoster Row, London.

thought that has thus occurred to you has been thus secured and rendered permanent, the sketch containing these head notes may for the time be put aside, and the whole left to be dwelt on at leisure by the mind. If other ideas subsequently arise, let them be recorded in the same manner, and so continue the process, so long as fresh thoughts or illustrations come before your mental view. You will find in the interesting diary and note-book of the popular American author, the late Nathaniel Hawthorne, many instances of this valuable noting down of thoughts, which were afterwards amply and beautifully worked out. Those who have not tried this simple and natural process, will be astonished to find how many ideas will arise even on what is apparently the most ordinary subject, as they maturely revolve it in their minds. Time and deliberation will, ere long, give mental tangible form and substance even to what appeared at first vague and indefinite. The mind, then, having thus evolved all that it can from the accumulated stores of memory and reflection, it will be well, then, to see if new facts can be obtained that will in any degree throw fuller light, or serve to further illustrate, the subject. For this purpose you will, of course, seek the best channels of information that are open to you, such as the works of those authors who have written on the subject you are proposing to discuss, the conversation of persons who are well acquainted with it, and other kindred means of acquiring ampler stores of knowledge. When you have thus got on paper all the notes you think necessary, your next task will be to arrange the whole in proper order and harmony on another sheet of paper, retaining what appears to you to be proper and serviceable, and rejecting all superfluous or useless matter. On the plan upon which a discourse is constructed no doubt much of its success depends. In some cases this is comparatively an easy task and in others a very difficult one, according to the nature and character of the question to be discussed.

Upon this part of our subject, viz., the various plans upon which sermons may be constructed, the American divine I have named, (Mr. Pettinger,) offers some useful suggestions. He says examination will show that almost all sermons are constructed on one of four plans, which may be thus denominated and described.

First, the narrative method. This is principally used when some scripture narrative forms the basis of the sermon. In it the different parts of the plan are arranged according to the order of time, except when some particular reason, borrowed from the other methods, intervenes. When there are few or none of these portions which give it a composite character, the development proceeds with all the simplicity of a story. Many beautiful sermons have been thus constructed.

A second method is the textual. Each part of the sermon rests on some of the words or clauses of the text, and these suggest the order of its unfolding, although they may be changed to make it correspond more nearly to the narrative or the logical methods. This kind of plan has an obvious advantage in assisting the memory by suggesting each part at the proper time.

The third method is the logical, which may be thus described. A



topic is taken, and without reference to the order of time or the words of the text, is unfolded as a proposition in geometry, each thought being preliminary to that which follows, and the whole ending in the demonstration of some great truth, and the deduction of its legitimate corollaries. This method is exceedingly valuable in many cases, if not pressed too far, or carried beyond due limits.

The fourth and last method, and the one employed more frequently than all the others, is the divisional. It is the analytic system, and by it the whole sermon is governed and organised. All the detached items are brought into related groups, each governed by a principal thought, and these again are held in strict subordination to the supreme idea; so that the entire discourse resembles a tree, with its single trunk, its branches subdivided into smaller ones, and all covered with a beautiful robe of leaves, that rounds its form into graceful outlines, even as the flow of words harmonises our prepared thoughts into the unity of a living discourse.

A subject will many times arrange itself almost as it were spontaneously into several different parts, which thus form the proper divisions, and these, again, may be easily analysed into their appropriate sub-divisions. Even when this is not the case, we shall see, as we examine our jottings, that a few of the ideas stand out in especial prominence, and with a little close study of relations and affinities, all the others may be made to group themselves around these. The individual ideas which we put down on the first study of the subject, usually form the sub-divisions, and some generalisation of them, the divisions. It is advisable, if possible, not to make the branches of a subject too numerous, or they will tend to introduce confusion, and fail to be remembered. From two to four divisions, with two or three sub-divisions under each, are, in the majority of cases, better than a larger number. It is not always advisable to present formally the divisions and sub-divisions of a sermon when preaching it. A congregation in general does not much care how a sermon has been actually constructed, provided it comes to them warm, fervent, and full of life and earnestness. Indeed, to give the plan of a sermon to a congregation before the sermon itself, seems contrary to the analogy of nature, who in fullest health conceals the skeleton under the rounded and graceful form of life. If it is urged that this laborious preparation, this careful and orderly marshalling of every thought in order to ensure success in *extempore* preaching, requires as much time as to write the sermon out at full length, the answer is that it may do so at first, but it will be found to be a most excellent and profitable mental discipline, which will grow more and more easy with continual practice, until the preparation of two or three sermons a week will not be felt at all as a burthen.

If the preacher is one who always delivers a written discourse from the pulpit, it will be easy enough for him to elaborate a sermon at length from the outline plan which he has sketched out, but if he aims at that which is certainly the most effective of all, when well carried out and properly delivered, viz., an *extempore* discourse, his next step will be to commit the plan to memory, and it is well to do so some consider-

able time before entering the pulpit, for there is then less liability of forgetting some portion of it, and it takes a more full and complete possession of the mind. If this method of committing the whole plan to memory be adopted, it will be found to enable the mind to take a clearer and more comprehensive view of the whole subject, and if the plan is properly constructed, the mind is then in the best possible condition for giving expression to its thoughts in language. The object is fixed in the soul, and will inspire it with earnestness and zeal, and this is just what is wanted in all true preaching. The mind, warmed by the full contemplation of the object, penetrates every part of the theme, investing it with an interest that must awaken attention, and so all the power the preacher is possessed of, is brought to bear fully and directly on his hearers. I think it is well, until long practice has made it a perfectly easy and familiar task, that all *extempore* preachers or speakers should have their notes with them at the time of delivering their discourses, lest such an untoward accident should happen as that related by the Abbé Bautain, which once befel him in the early part of his career, when, having to preach before the French King and Court, he found, on entering the pulpit, he had alike forgotten text, subject, and plan.

From these necessarily brief and general suggestions for the construction of a sermon, I pass on now to say a few words as regards its delivery.

In one respect the position of the preacher is unique. He comes accredited with a higher authority than any other, an authority not his own, and he may say from his pulpit what he likes without fear of interruption, or, at all events at the time, any fear of reply, however weak his argument or unsatisfactory his conclusion. In general, too, he has a right to assume, that his audience is favourable to him, and that his views are substantially the same as theirs, and that he will be listened to patiently to the end of his discourse. What are the themes on which he enlarges? The highest, noblest, and most solemn of all, to which all the usual topics dwelt upon in other public addresses sink into comparative insignificance. No subjects scarcely can be said to approach his in sublimity and importance, for his topics carry the soul beyond the interests of earth to those of heaven, beyond the limits of time to those of eternity. Argument, persuasion, warning, appeal, statement, description, all these powerful weapons of the orator are his to wield at pleasure, and if he is able to realise the divine nature of his mission, beneath all overlying accessories, he has the inner consciousness that no themes can approach his in importance to mankind, for they deal with man's immortal soul and all that links it with his Creator. Might it not well be imagined that such a position and such subjects for discourse, would of all others be the most favourable to elicit the highest manifestations of earnestness and zeal of the deepest feeling and emotion? And yet practically, what is the result? A recent writer, speaking of the delivery of sermons, says in language—which I fear cannot be called much exaggerated—that the discourses too generally heard from our pulpits in town and country, are “prosy, inartistic, unattractive to mind or ear,

drawling and slumberous, droning out dreary platitudes in dullest language, unenlivened by a flash of eloquence or a spark of true poetry. To listen to them is an effort, and the result of the effort is pain—pain to the intellect which is unrewarded—pain to the taste which is offended—pain to the ear which is wearied. Added to these is a certain sense of annoyance at a noble opportunity lost, and the involuntary comparison of what that discourse might and should have been, with what it is."

This language may perhaps seem rather overcharged, but I think most persons will admit there is some substantial foundation for it. The preacher's two great aims in almost all sermons are to *convince* and to *persuade*; and what is the most frequent hindrance to these aims being accomplished? Is it not, more than anything else, the want of a *good delivery*? And can we wonder that a good delivery is so rare when so many men enter Holy Orders without any preparation whatever for the art of reading aloud or preaching. I confess it seems to me almost as reasonable to send a soldier into the field of battle wholly unskilled in the use of his sword or rifle, as to send a young man into the pulpit to preach a sermon wholly untrained, theoretically or practically, in the art of public reading and speaking.

There is an old story, doubtless familiar to most of us, for it has been current for the last century, that a certain Bishop once asked Berterton, the great actor, how it was that audiences were so deeply moved by his performances on the stage, while congregations listened apparently unmoved to discourses on the most solemn and important subjects from the pulpit? and the tragedian, it is said, answered, "I can only suppose, my lord, that it is because fictions on the stage are so delivered as to seem for the time realities, while the most vital of all realities are so delivered from the pulpit, as to *seem* little more than fiction." I fear it will be said that the anecdote is but too generally as applicable now as then. Let a preacher's sermon be ever so good, it will be comparatively wasted unless the attention of a congregation can be awakened and kept alive by a *good delivery*. It may, indeed, be almost said that the power of a good delivery is so great, that even an indifferent sermon well delivered, is with the great majority of a congregation, more effective than a good sermon badly delivered. When we go abroad, and attend any places of public worship on the Continent, we certainly find a striking contrast presented in the fervent delivery, and varied and expressive action that distinguish foreign preachers in general to the tameness and frigidity that characterise most of our pulpit discourses. There may be, to our taste, exuberance of warmth on the one hand, but is there not far too much coldness exhibited on the other? Would it not be better if our pulpits exhibited a style that was more a happy medium between either of these two extremes?

As regards the general rules for the good delivery of a sermon, they are the same as those I have already suggested for the good delivery of any other discourse to be addressed to a public audience. If the preacher is one who does not yet dare to trust himself to delivering an *extempore* discourse, but reads his sermon, let him endeavour so to read it that it shall resemble as much as possible *speaking*, and as little as

possible *mere reading*. Let him for this purpose train the eye to the invaluable art of being able to grasp a sentence, or clause of a sentence, at a glance, and then deliver it, not with his eyes fixed on the page, but looking at his congregation, and varying his regard of them from time to time, as if each individual member of such congregation were personally addressed. There can be no question that the eyes aid materially in rivetting attention to any speaker's discourse, no matter whether it be one spoken *extempore*, or read aloud. Just try the experiment of endeavouring to listen to one whom some obstacle prevents you from seeing, and see what a labour it will be to keep up your attention, more especially if the delivery does not rise above mediocrity. We all instinctively like to *see*, as well as *hear*, a speaker, and to watch the varied play of feature and expression of countenance, and appropriate use of action. This last word naturally brings me to the subject of gesture in the pulpit. Certainly the *rostrum* to which our preachers are confined is by no means favourable to action. All action in it must necessarily be confined to the trunk, head, arms, and hands, but all these portions of the body rightly used, especially in energetic passages, such as convey appeal, warning, or denunciation, may be rendered highly effective, and continual opportunities will arise for the use of emphatic, and what is termed referential gesture.

For fuller suggestions respecting the employment of action, I must refer you to what I have already said in reference to it in former lectures, only observing that in the pulpit more than in any other place, "discretion" should "be your tutor," and anything like exaggeration of action should be avoided. Because a preacher aims at being earnest, impressive, and zealous in his vocation, there is no need to be extravagant or violent. We often hear well-intentioned persons—but who evidently have not at all fully considered the subject—object to the resources of the art of elocution, which after all means only the aggregate of what constitutes *good delivery*, being introduced into the reading desk and pulpit, and say it savours of irreverence or profanity to rehearse over and over again prayers addressed to the Deity, until a mode is attained that shall satisfy the standard set up for the right performance of their public ministerial functions, and that to recite or practise the reading aloud of their sermons, as an actor would study and rehearse his part, is to reduce the high and sacred calling of the clergyman to an unworthy level. I have heard some such objections raised by clergymen as well as laymen. But let me ask how is the singing of hymns and anthems managed in our cathedrals, churches, and chapels? Is their conducting left to persons wholly unskilled in the vocal art? Do not organists, choristers, and singers meet and practise and rehearse over and over again, the anthem, psalms, and hymns, they have to sing, until all is thought sufficient in point of excellence, to be sung in public worship? And are psalms, hymns, and anthems less direct appeals to the Deity than the prayers in our Liturgy, and do not all claim to be parts of divine service? I answer, what is not thought to be waste of time or irreverence in the one case, is equally neither waste of time nor irreverence in the other. To read the Liturgy and to preach a sermon

well, is an *art* that requires just as much to be studied and practised as the singing of hymns and anthems is an art that requires proper training and cultivation. Every part of public worship should be made as excellent as possible, and no portion of it neglected.

When I first began, ten years ago, delivering lectures on Public Reading and Speaking at Oxford, I happened to find in the library of University College, a work by Dr. Burgh, more than a century old, and which I believe is now a very rare one, for I have never met with a copy since. The answers which the author gives to the objections or prejudices entertained in his time to the art of elocution being studied and practised by clergymen before the public discharge of their ministerial functions, are so sound and sensible, and so applicable to our time as well as his, that I feel assured I cannot close this lecture better than by giving you an abstract of Dr. Burgh's remarks.

"It may," he says, "perhaps be objected here, that sacred *truth* needs no *ornament* to set it off, no *art* to enforce it. That the *apostles* were *artless* and *illiterate* men; and yet they *gained* the great *end* of their *mission*, the *conviction* of multitudes, and *establishment* of their *religion*. That, therefore, there is no necessity for this attention to delivery, in order to qualify the preacher for his sacred office, or to render his labours successful.

"To all this the answer is ready, viz. First, the apostles were not *all* artless and illiterate; St. Paul, the *greatest* and *most general* propagator of Christianity, is an *eminent exception*. He could be no *mean orator* who *confounded* the *Jews* at Damascus,\* made a *prince*, before whom he stood to be *judged* confess, that he had *almost persuaded* him to become a convert to a religion every where *spoken against*;† threw another into a fit of *trembling* as he sat upon his *judgment-seat*;‡ made a defence before the learned court of Areopagus, which gained him for a *convert* a member of the *court itself*:§ struck a whole *people* with such *admiration*, that they took him for the *god of eloquence*;|| and gained him a place in Longinus's¶ list of *famous orators*. Would the cold-served-up *monotony* of our English *sermon-readers* have produced such effects as these? But, farther, the apostles might very well spare *human* accomplishments; having what was worth them all, viz., the divine gift of working *miracles*; which if our preachers had, I should not have much to say about their qualifying themselves in *elocution*. But, as it is, *public instruction* is the preacher's *weapon*, with which he is to combat infidelity and vice. And what avails a *weapon* without *skill* to *wield* it?

"*Medicines* the most salutary to the body are taken with *reluctance*, if nauseous to the taste. However, they are *taken*. But the more neces-

\* Acts, ix. 22.

† Acts, xxvi. 28; xxviii. 22.

‡ Acts, xxiv. 25.

§ Acts, xvii. 34.

|| Acts, xiv. 12.

¶ "It was with no small pleasure I lately met with a fragment of Longinus, which is preserved, as a testimony of that critic's judgment, at the beginning of a manuscript of the New Testament in the Vatican library. After that author has numbered up the most celebrated orators among the Grecians, he says, 'Add to these Paul of Tarsus, the patron of an opinion not yet fully proved.'—*Spectator*, No. 633."

sary physic for the *soul*, if it be not rendered somewhat *palatable*, will be absolutely *rejected*. For we are much less prudent in our care for the *most* valuable part of ourselves than for the *least*. Therefore the preacher ought, above *all other* public speakers, to labour to *enrich* and *adorn*, in the most masterly manner, his addresses to mankind; his views being the most *important*. What grand point has the *player* to gain? Why, to draw an audience to the theatre.\* The *pleader* at the bar, if he lays before the judges and jury the *true state* of the *case*, so as they may be most likely to see where the *right* of it lies, and a just decision may be given, has done his duty; and the affair in agitation is an *estate*, or, at most, a *life*, which will soon by course of nature be extinct. And of the *speaker* in either *house* of parliament, the very utmost that can be said is, that the *good* of his *country* may, in great measure, depend upon his *tongue*. But the infinitely important object of preaching is, the *reformation* of *mankind*, upon which depends their happiness in *this world*, and throughout the *whole* of their *being*. Of what *consequence* is it, then, that the art of preaching be carried to such *perfection*, that *all* may be drawn to places of public instruction, and that those who attend them may receive *benefit*? And if almost the *whole* of preaching be *delivery*, how necessary is the study of *delivery*? That *delivery* is incomparably the most *important* part in public instruction, is manifest from this, that very *indifferent matter well delivered* will make a *considerable impression*.† But *bad utterance* will defeat the whole *effect* of the *noblest composition* ever produced.

"While exorbitant *appetite*, and unruly *passion within*, while evil *example*, with alluring *solicitation without*, while these invite and ensnare the frail and thoughtless into guilt, shall *virtue* and *religion* hold forth *no charms* to engage votaries? *Pleasure* decks herself out with *rich attire*. *Soft* are her *looks*, and *melting* is the sweetness of her *voice*. And must *religion* present herself with *every disadvantage*? Must she appear *quite unadorned*? What *chance* can she then have in competition with an enemy so much *better* furnished with every necessary *invitation* and *allurement*? Alas! our preachers do not address *innocents* in paradise, but thoughtless, and often *habituated sinners*. Mere cold *explaining* will have but little effect on such. Weak is the hold which *reason* has on most men. Few of mankind have able *heads*. All have *hearts*; and all hearts may be *touched*, if the speaker is *master* of his *art*. The business is not so much to *open the understanding* as to *warm the heart*. There are few who do not *know* their duty. To *allure* them to the *doing* of it is the difficulty. Nor is this to be effected by cold *reasoning*. Accord-

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\* "I deny not, that the theatre is capable of being *made* a school of virtue. But it must be put under regulations, *other* than we have *ever yet* seen it; and those too *various* to be specified here; so *numerous* are the particulars which want reformation, much *more* being at present *wrong* than *right*."

† "A proof of the importance of delivery," says Quintilian, 'may be drawn from the additional force which the actors give to what is written by the best poets, so that what we hear *pronounced* by them gives infinitely more *pleasure*, than when we only *read* it.' And again, 'I think I may affirm, that a very *indifferent* speech, well set off by the speaker, shall have a *greater effect* than the *best*, if *destitute* of that advantage.'—Quint. Inst. Orat. p. 441. 'Documenta sunt vel scenici, &c.'"

ingly, the *Scripture orators* are none of them cold. Their addresses are such as hardly any man can utter without warmth. 'Hear, O heavens! Give ear, O earth! To thee, O man, I call; my voice is to the sons of men. As I live, saith the Lord, I have no pleasure in the death of the wicked; but rather that he turn from his wickedness and live. Turn ye, turn ye. Why will ye die? O Jerusalem, Jerusalem! thou that killest the prophets, and stonest them who are sent unto thee! How often would I have gathered thy children, as a hen gathereth her brood under her wings, and ye would not. Hadst thou, in this thy day, known the things which belong to thy peace! But now they are hid from thine eyes.'

"It is true, the preacher is carefully to avoid *ostentation*; he is not to preach *himself*; but Christ. But at the same time he is to 'stir up every gift that is in him; to cry *aloud*, and not to spare; to lift up his voice like a trumpet; to *reprove, correct, and instruct*; to be *instant* in season and out of season; to become (innocently) *all things* to all men,' consequently to become an *orator*, if men are not to be affected by simple *unadorned* truth, however *weighty*.

"What can the people think of the *sincerity* of the preacher, who is cold and *languid* in his public *instructions*, while he is as *warm* and *zealous* as other men in the defence of an inconsiderable part of his *property*? Would he plead as *calmly* for his *life*, as he does with his people in the cause of *virtue* and *religion*? *Coolness* in a matter of the last *importance*, and about which one is really in *earnest*, is so unnatural, as to be hardly *practicable*. Therefore Cicero\* takes it for *granted*, that Callidus could not have addressed the Senate in so *indifferent* and *unanimated* a manner, if what he wanted to persuade them to believe had not been mere *fiction*. And Demosthenes, when one came to him, begging that he would plead his cause against a person who had used him cruelly, of which usage he gave Demosthenes a very *cold* and *unanimated* account, could not *believe* that he had been so *injured*, till, upon his signifying his suspicion, the man was roused to some *warmth*; and then the orator was *convinced* that his complaint was *well founded*, and immediately undertook his defence.†

"If it should be said by preachers, 'The people will be as much *offended* with us, if we *overact* our part, as they are *now indifferent* about attending our ministry; so that it will *avail nothing* to study a more *lively delivery*;' to this I must beg leave to answer, that there is no reason to *fear any thing* from it. Because a manner of preaching may be used, which shall have *ten times* more *life* and *vivacity* in it than the *present*, and yet (if it be not *unnatural* or *incorrect*) be very *safe* from all danger of *exceeding* due bounds as to *vivacity* and *force*. And, farther, we do in fact observe, that no preacher is *admired* (I do not mean by the mob, but by people of education) whose delivery is *dull* and *unanimated*, let his matter be *what it will*.

"Lest any reader should think I have been too *severe* upon the

\* "Tu istuc, M. Callidi, nisi fingeres, sic ageres.—CIC. Brut. p. 181. Tom. 1."

† "Plut. in vit. Demosth."

deficiencies of men of sacred characters, as to *delivery*, either in *leading* the *devotions* of the people, or in *instructing* them in their *duty*; I will add, by way of *apology* for what I have said, some passages to the same purpose from one of Addison's papers in the SPECTATOR.

"SIR,—The well reading of the common prayer is of so great importance, and *so much neglected*, that I take the liberty to offer to your consideration some particulars on that subject. And what more worthy your observation than this? A thing so public, and of so high consequence. It is indeed *wonderful*, that the frequent exercise of it should not make the performers of that duty *more expert in it*. This *inability*, as I conceive, proceeds from the *little care* that is taken of their reading while *at school*, where, when they are got into Latin, they are looked upon as above English, the reading of which is wholly neglected, or, at least, read to very little purpose, without any due observation made to them of the proper accent and manner of reading. By this means they have acquired such *ill habits* as will not easily be removed.'

"The writer of the letter then goes on to mention the advantage he himself found, from being led in his devotions by an elegant performer of the service at St. James's Garlick-hill church.

"My eyes and my thoughts,' says he, 'could not wander *as usual*, but were confined to my prayers. The confession was read with such a refined humility, the absolution with such a comfortable authority, the thanksgivings with such a religious joy, as made me feel those affections of the mind in a manner *I never did* before. To remedy, therefore, the *grievances* above complained of, I humbly propose, that this excellent reader, upon the next and every annual assembly of the clergy at Sion College, and all other conventions, should read prayers before them. For then those, that are *afraid* of *stretching* their *mouths*, and *spoiling* their *soft voices*, will *learn* to read with clearness, loudness and *strength*. Others, who affect a *rakish*, *negligent* air, by *folding* their *arms*, and *lolling* upon their *book*, will be *tought* a *decent behaviour*. Those who read so fast, as if *impatient* of their work, may *learn* to speak *deliberately*. There is another sort, whom I call Pindaric readers, as being confined to *no set measure*. These pronounce five or six words with great *deliberation*, and the five or six subsequent ones with as great *celerity*; the first part of a sentence with a very exalted voice, and the latter very low. Sometimes with one sort of tone, and immediately after with a different one. These gentlemen will *learn* of my admired reader an evenness of voice and delivery. And all who are innocent of these affectations, but read with such an *indifferency*, as if they did not *understand* the *language*, may be *informed* of the art of reading *movingly* and *fervently*, how to place the *emphasis*, and give the proper *accent* to each word, and how to vary the voice according to the nature of the sentence. There is certainly a difference between reading a prayer and a gazette. These are often pretty classical scholars, and would think it an unpardonable sin to read Virgil, or Martial, with *as little taste*, as they do divine service.'—*Spect.* No. 147.

"And the same standard author, in his 407th paper, complains as follows :—



“ ‘Our *preachers* stand *stock-still* in the pulpit, and will not so much as move a *finger* to set off the best sermons in the world. We meet with the same speaking *statues* at our *bars*, and in all public places of debate. Our words flow from us in a *smooth, continued* stream, without those strainings of the *voice*, motions of the *body*, and majesty of the *hand*, which are so much celebrated in the orators of Greece and Rome. We can talk of life and death in *cold* blood, and keep our *temper* in a discourse, which turns upon every thing that is *dear* to us.

“ ‘It is certain that proper *gestures*, and vehement exertions of the *voice*, cannot be *too much studied* by a public orator. They are a kind of *comment* upon what he utters, and *enforce* every thing he says with weak hearers’ [and surely the *bulk* of hearers are *weak*] ‘better than the strongest *argument* he can make use of. They keep the audience *awake*, and fix their *attention* to what is delivered to them; at the same time that they show the speaker is in *earnest*, and *affected himself* with what he so passionately *recommends* to *others*.

“ ‘How *cold* and *dead* a figure in comparison of these two great men’ [Demosthenes and Cicero] ‘does an orator often make at the British bar, holding up his head with the most *insipid serenity*, and stroking the sides of a long wig, &c.’

“ *Dean Swift* (who was no friend to *over doing* on the *serious* side) advises a young clergyman as follows :—

“ ‘I take it for granted, that you are already desirous to be seen in a pulpit. But I hope you will think it prudent to pass quarantine among the desolate churches five miles round this town, where you may at least learn to *read* and *speak*, before you venture to expose your parts in a city congregation. Not that these are better judges; but, because, if a man must need expose his folly, it is more safe and discreet to do so before few witnesses, and in a scattered neighbourhood. And you will do well, if you can prevail with some intimate and judicious friend to be your constant hearer, and to beg of him to give you notice, with the utmost freedom, of whatever he finds amiss either in your voice or gesture. For want of such early warning, many clergymen continue defective, and sometimes ridiculous, to the end of their lives. Neither is it rare to observe, among excellent and learned divines, a certain ungracious manner, or unhappy tone of voice, which they have never been able to shake off.’

—LETTER TO A YOUNG CLERGYMAN.

“ Are the faults complained of by these authors, who wrote almost fifty years ago, *amended*, or *likely* to be amended? Let the answer to this question be collected from the following verses, by Dr. Byram, prefixed to *Fordyce’s* ART OF PREACHING, published a few years ago.

“ ‘For, what’s a sermon, good or bad,  
If a man *reads* it like a lad?  
To hear some people, when they preach,  
How they run o’er all parts of speech,  
And neither *raise* a word, nor *sink*;  
Our learned bishops, one would think,  
Had taken *school-boys* from the rod,  
To make *embassadors* of God.’

“ And afterwards—

“ ‘ In point of sermons, ’tis confess,  
Our English clergy make the best :  
But this appears, we must confess,  
Not from the *pulpit*, but the *press*.  
They manage, with disjointed skill,  
The *matter* well, the *manner* ill ;  
And, what seems paradox at first,  
They *make* the best, and *preach* the worst.’ ”





## LECTURE XIII.

Public Speaking as regards the professional duties of the Barrister or Advocate. Addressing juries. Common juries and Special juries. Addressing the Court. Arguing *in Banco*. Suggestions in reference to the preparation of legal arguments. The Senate. Speaking in Parliament. Business speeches. Orations. Mr. Gladstone's opinions on the training best adapted to form good speakers. Opening speech on a motion of importance. The Debate. The Reply. Speeches at Elections. Open-air Speaking generally. Injurious results often felt by untrained speakers. How to speak in the open-air audibly, distinctly, and with comparative personal ease and comfort.



IN this Lecture my chief object will be to offer a few brief suggestions to students who intend to make the Bar their future profession, though I hope to touch on a few other topics. In the Pulpit of the Church of England there is no absolute necessity for a man being skilled at all in the art of *extempore* speaking. He may write his sermon out at full length, and if an able and powerful discourse as regards its composition, and read effectively by one who has well studied and practised the art of reading aloud, a sufficiently powerful effect will be produced. But it is very different at the Bar. Here a man must, unless it is his intention to confine himself to what is called "chamber practice," know something of the art of *extempore* speaking. A speech carefully written out and read by an advocate would no more be tolerated in any of our courts of justice than it would be in a member in the Senate. The only extraneous aid the barrister can have recourse to in the course of his address to the court or jury consists in the instructions contained in his brief, the notes he may have made, and the suggestions or reminders that may from time to time be tendered him by the other counsel who are associated with him in the cause. The facility of *extempore* speech is therefore one of the greatest advantages an advocate can possess.

I will assume, then, that the student has, by carrying out some of the suggestions I have already given in preceding Lectures, or by other means, acquired some skill in the art of clothing his thoughts in language on the spur of the moment, and has also gained some little confidence and self-possession by practising at debating societies or other places, where he could find an opportunity of occasionally speaking. And here at the outset let me say a word by way of warning. Debating societies are all very well in their way for the purposes I have alluded to; but the style of language, and the manner of delivery, which one too commonly meets with at debating societies would only be laughed at at the bar, and expose the young advocate to ridicule. Before I received my present appointment here, and devoted myself exclusively to my present voca-

tion as a Lecturer and Teacher of the art of Public Reading and Speaking, I followed the profession of the Bar, and went on circuit and sessions for several years, and carefully noted all I saw and heard in Westminster Hall as well as at assizes in the country; and certainly the experience I thus gained enables me to say, that the first aim of the young barrister should be to study to make his language clear, simple, and pure, and his manner earnest and impressive. Anything like grandiloquence, declamation, poetical flights, and rhetorical appeals, should as a general rule, be most strictly avoided. The modern taste, and general tone of thought and feeling in our English courts of justice are utterly opposed to all useless declamatory froth, and mere rhetorical display. It is only on very rare occasions that the circumstances of a case afford any just ground for what would be termed any of the higher flights of eloquence. Perspicuity of language and earnestness of manner are in ninety-nine cases out of a hundred the chief requisite in an advocate's address. Remember there is scarcely any, if any, branch of public speaking in which so complete a negation of all apparent mere self-display is so imperatively required as at the English Bar. The advocate speaks not for himself but for the client whom he represents, and his object is, or should be, in his speech to promote to the very utmost of his power, consistently with the general principles of morality, the advantage of his client; and the interests of his client are served only by what will persuade the jury or convince the court.

A very little experience in attending the *Nisi Prius* and Criminal Courts in London and the provinces will show you how much common juries differ in character from each other. A skilled advocate is usually a tolerably good physiognomist, and so accustomed to read character in a great degree from the expression of the countenance. The superior mind will in general control or influence the inferior, and your aim as an advocate must be to persuade at all events the former. How can you then best discover the superior minds amongst the jury who will have to give their verdict for or against your client? As I have said already, the characteristic expression which nature stamps upon the countenance is in general a pretty sure index to the mental qualities within; but do not judge by the first glance you take at the twelve men on whom the verdict of the case depends. Watch them closely during the progress of the cause—see how they note, or are affected by, the examination or cross-examination of the various witnesses. If they desire any questions to be put to the witnesses, mark who are the jurymen who do so, and the relevancy or irrelevancy of such questions. All these hints will aid you in finding out who are the intelligent and who are the stupid, who are the obstinate and who most easily impressed, who are calm and patient and who hasty, impetuous or prejudiced. Finding as far as possible what are the mental characteristics of the persons whom you have to address, your aim must be so to frame your speech that not merely the intelligent and patient, but all, may be in the end persuaded or convinced of the truth and justice of your client's case.

In addressing common juries, especially on circuit and at country sessions, I feel assured that the mistake is often committed by young

and inexperienced advocates, of using a style of language above that of the ordinary use or comprehension of the persons whom they address. If I may use the metaphor, he fails to hit because he shoots over their heads. The language the advocate should study to employ on all such occasions should be marked as much as possible by simplicity and purity, and the more he eschews in his speech long or high-sounding words of Latin derivation, and uses instead, wherever possible, synonyms of Anglo-Saxon origin, the more readily will his uncultivated hearers follow him in his address, and be able to comprehend his meaning. It requires but little practice and experience in our courts to see if a jury do understand you. I think I may say you will very soon intuitively *feel* whether they do so or not. There is a certain look of intelligence and attention even on the face of the most obtuse that tells us whether the words we utter are conveying definite ideas to the minds that we address, or whether they are sounds, and sounds only, which awaken no interest or sympathy. If possible, make yourself understood by all, by the most stupid as well as the most intelligent of the twelve men in the box before you ; secure and retain their attention as far as you can while you are laying all you have to say before them, and endeavour to close your address before signs of weariness and impatience show that their powers of attention are nearly exhausted.

With all popular audiences, but more especially with common juries in London and the Provinces, *manner*, I am certain, goes a great way ; argument in such cases will often be comparatively wasted, but never manner. An appearance of confidence in your client's case, an air of good temper, thorough command over yourself in all emergencies, and unexpected turns the case may take, are half the battle with such classes of hearers. The *facts* in support of your client's case presented in the strongest and most favourable light, plenty of illustrations, and, when fitting, enlivened by wit, humour, or anecdote, all form powerful weapons in dealing with a common jury in civil or in criminal courts.

With a special jury it is different, and both matter and manner must be adapted to hearers of a superior class of life, wider experience, and higher education, and all that I can say may be summed up in a very few words. Deal with them as you would with any number of gentlemen in the same position of life with yourself. A certain amount of deference in manner with an audience of a superior class is always, I think, judicious, especially at first, but still you may combine with it perfect freedom from all restraint, and, in fact, address them just as a gentleman would address gentlemen. But to know when you have said enough on any topic in your speech, and when to sit down, is an art no less valuable to be acquired in addressing special juries, as in speaking to the inferior mind and uncultivated intelligence that usually characterise a common jury.

But now I come to a very different sphere of your professional duties, I mean that of carrying on an argument *in Banco* as it is technically called, or addressing *the Court*, that is, the judge only. These occasions require a very different tone and manner to that which a counsel would adopt when addressing a jury, whether special or common,

and the difference must be always borne in mind. When you address a jury, it may be assumed in general that you are speaking to a body of men, neither well acquainted with the law, nor trained to the logical process of carrying out an argument, and drawing strict or necessary conclusions. But it is a wholly different matter when you address yourself to the judges that form the Court, whether of law or equity. Here you speak to intellects greater than your own, more experienced in all the subtleties and nice distinctions of legal argument, of wider reading and longer practice in their profession than the majority of the barristers who address them can possibly pretend to possess. In addressing a jury, especially a common jury, it may be often necessary to go more than once over the same ground, to present the same topic under various aspects, and to resort to such other means as will enable you, in your opinion, eventually to enlighten the dullest man before you, and remove the prejudices of the most obstinate. But all this recapitulation and variety of treatment and illustration would, in addressing the Court, be worse than useless. Here your chief aims must be a clear and logical arrangement of thoughts, perspicuity of language, and condensation of important facts and arguments, supported by cases and authorities of weight that bear directly on the points you are discussing. I do not say that the aids which the study of elocution can give are to be neglected here, for all the graces of voice and manner which are appropriate to such occasions, cannot but increase the effect of what you are saying if it be sound and good, but still here, undoubtedly, the manner is quite secondary to the matter. The Court has not to be *persuaded* like a jury, but to be *convinced*, and the soundness of your argument, and the logical coherence of reasoning from premises to conclusions, are the main things to be attended to in the course of your address. I think the suggestion I have offered before when treating of the construction of speeches in general, the young barrister will find useful here, viz., before addressing the Court to set down on paper an outline of the arguments he intends to use, logically arranged in the order in which he proposes presenting them to the Court, with the names of the cases and the books where they are to be found, written in the margin opposite those portions in the chain of argument on which they particularly bear. This analytic sketch of the argument will enable the young counsel to test, in no small degree, its soundness and coherence, and, at the same time, serve to keep him from wandering away into digressions that do not bear upon the questions at issue. The sketch of the argument should be written clearly, and the various heads and sub-divisions duly classified and marked with numbers, so that the eye may readily fall upon them, and find in a moment what is wanted. I need hardly say that whilst the language should be terse and perspicuous, the manner should be calm, quiet, and deferential, as it naturally ought to be in addressing men eminent in station and character, and distinguished by learning and ability.

I pass on now to a subject on which I can necessarily touch but very briefly, and on which I can only pretend to offer the result of the experience of others—I mean, the oratory of the senate. It has been

my good fortune to number amongst the pupils I have had in the art of elocution, many who have either been, or now are, members of the Legislature, and I have often conversed with them on the subject of the most popular speakers, and the various styles of speaking chiefly adopted in our Houses of Parliament, and the result of the information I have thus gained may be briefly summed up. In both Houses there is much more carried on by mere talking, than there is by what is termed regular speech-making, and a member who can talk easily and sensibly, and does not weary his auditors by mere empty platitudes, will almost always carry due weight, and receive a patient and attentive hearing. What is most disliked is a mere pretentious speaker, especially if only a recent addition, whose great ambition seems to be constantly addressing the House upon every occasion when he can catch the eye of "Mr. Speaker," and so see his name in the newspapers next morning.

These men come at last to be considered as the mere *bored* of the House, and fare accordingly. But a new member who does not thrust himself at once upon the notice of the House, but bides his time, and then a fitting opportunity of expressing his views upon some question easily and sensibly, and in a pleasant unaffected manner, will in general meet with attention, and gradually feel his way. The great occasions of debate, such as Reform Bills, Irish Church Bills, &c., are comparatively rare, and hence the opportunities of hearing a real "Oration" from any of our acknowledged great speakers are by no means common. A stranger who is in the habit of taking his seat in the gallery of the House of Commons will find nine times out of ten, that the business of the evening has been carried on far more by mere talking than regular speech-making. Hence, to talk fluently, pleasantly, and sensibly on a topic, to stand up and say what has to be said in clear and brief language, and to sit down before there is the least chance of the House being wearied, is as valuable an art there as it is anywhere else, if not more so, and will almost always meet with its reward in the attention the member will receive on a future occasion.

What may be termed *business* speeches, are by far the most frequent of all others in our Houses of Parliament, and their general style may be gathered from a statement of their objects. Their purpose not being to awaken passions or feelings, the aim of the speaker should be by a calm, clear, well arranged, and unexaggerated statement of facts and arguments to convince the impartial judgment of the House, and hence all rhetorical flights and passionate appeals would only be wasted, and expose him to ridicule, derisive cheers, and laughter. The language on such occasions cannot be too plain and unadorned, provided it be well chosen and appropriate. The committees of the whole House form excellent opportunities for the practice of this kind of speech, and will gradually pave the way to the more ambitious regular set speech or oration. As I have said already, the occasions that arise for a speech of this kind are not so frequent in either House as might be imagined, but when they do arise, formal notice and time for preparation being given, it is expected, and it is well that the speaker should be, thoroughly prepared for the occasion. To make an opening

speech on the night of a great debate upon an important question before the Legislature is, perhaps, the most severe ordeal to which any speaker can possibly be exposed. Here the highest mental and physical requisites that are concerned in the art of public speaking, may well be brought into action. Facts clearly and powerfully stated, arguments elaborated with logical force and precision, the deductions that legitimately follow, shown in their most vivid colours, and in the strongest light—these are the weapons which the orator has to wield upon such occasions—nor these alone—the most powerful appeals, especially in the peroration, to the reason, passions, feelings, and sympathies are all, not merely permissible, but right and proper on great questions of national importance or vital interest to society. The thoughts of the speech cannot be too well matured, nor its plan and mode of treatment too carefully sketched out beforehand, and every aid that the art of elocution can lend in the way of delivery may here be well availed of to enforce the general effect of the orator's address.

The distinguished statesman and scholar who at this time fills the office of Premier, and who, however much men may differ in opinion as regards his political views, none can deny, holds the highest position as an orator in the House of Commons—I mean, of course, the Right Hon. William Ewart Gladstone—was applied to not long since, as one well qualified to do so, to give his opinion as to what was the best system of mental training to make a good speaker. To this application he very courteously responded in a letter, from which I make the following extract, feeling assured of its interest and value :—"Speaking from my own experience, I think that the public men of England are beyond all others engrossed by the multitude of cares and subjects of thought belonging to a highly diversified empire, and therefore are probably less than others qualified either to impart to others the best methods of preparing public discourses, or to consider and adopt them for themselves. Supposing, however, I were to make the attempt, I should certainly found myself on a *double basis*, compounded as follows :—first of a wide and general education, which, I think, gives a suppleness and readiness, as well as a firmness of tissue to the mind not easily obtained without this form of discipline ; and secondly, of the habit of *constant and searching reflection on the subject* of any proposed discourse. Such reflection will naturally clothe itself in words, and of the phrases it supplies, many will spontaneously rise to the lips."

If to make a good opening speech on bringing forward a motion on a subject of high importance to the country, or asking for leave to bring in a bill affecting deeply national or social interests, be confessedly one of the most difficult tasks a man can undertake, perhaps still more difficult is it to make a good reply, and it is certainly one of the severest tests of the genius, skill, discretion, and readiness of a parliamentary orator. By the exercise of thought, reading, research, and other forms of preparation, aided by fluent language and an effective delivery, a man of fair capacity may succeed in making a very excellent opening speech that will elicit the cheers and admiration of the House. But all this labour and preparation beforehand will avail but little in a



reply. This really must be, in the strictest sense of the word, an *extempore* speech. As the general of an army would watch all the enemy's movements, and as the battle proceeds carefully, note what are the weak positions occupied by him, and the chances he offers for a successful assault being made on any part of his lines; so should the speaker who has undertaken the all-important task of a reply, carefully follow and make notes of what he deems to be the weak points in the arguments of the different speakers who are opposed to him. In a reply, I think it would be best to take these in their logical order of succession, and so endeavour to show weakness, fallacy, or irrelevancy to the real questions at issue. Save for such notes as he may have made, the man who undertakes a reply, must really do so wholly *impromptu*, and his success must depend on his natural and acquired powers of observation, skill to act on the emergency of the moment, and readiness to seize on every opportunity and repel his adversaries' attacks. As he has the great advantage of knowing that his will be the very last words in the debate, he should especially reserve himself for a powerful peroration, so that when he concludes and resumes his seat, he may have the great advantage, if possible, of having made the last and the most powerful impression upon his audience. So confessedly difficult is it to make a good and effective reply, that I think I may safely say, where you will meet with a hundred members who are continually making speeches in the House, you will scarcely meet with ten who will undertake the difficult and responsible task of a reply.

There are only a very few more branches of public speaking on which I wish to say a few words, and the first of these is open-air speeches and sermons. Candidates, proposers, and seconders, and other persons, not unfrequently have to address large and often noisy and tumultuous assemblies around the hustings and other places; and of late years many excellent clergymen of various denominations have adopted the practice of occasionally preaching in the open air. Of all speaking none is so exhausting to the system, especially in the case of the untrained speaker, who is wholly unacquainted with the resources which a study and practice of the art of elocution in its largest sense would lend him, as speaking in the open air. I have myself had pupils who have told me that, before they received instruction in the art, the efforts they made, and the straining their throats suffered in the endeavour—a vain one they found after all—to make themselves well heard by a large audience in the open air, left them often for days afterwards in a state of utter exhaustion and of hoarseness and laryngeal or bronchial irritation. Indeed I have known cases, where an untrained speaker has for a day or two after a long effort in addressing an assembly in the open air so completely lost his voice, that it was reduced to a mere whisper. Now, for open-air speaking there is no need for any undue muscular effort or straining. All this is worse than useless—it is absolutely injurious to the speaker, and destructive of the result he desires to produce. The great requisites for success in open-air speaking, that is to be both audible and distinct to a large assembly, are, first, a general acquaintance with, and some practice in, the principles of the art of elocution, so far as they bear more especially

on public speaking ; and then the head, chest, and whole body generally, being placed in the most favourable position, to remember and *fully carry out* the following golden rules, viz., that the lungs before beginning to speak should be thoroughly filled by a good deep inspiration, taken in the way I have already fully explained in one of my earlier lectures, so that the air enters the lungs only by the air passages which conduct from the nostrils ; that the speaker begins at once then, and suffers no air to escape uselessly by the open mouth, and so be wasted ; that he avails of every proper pause in his address to thoroughly replenish the lungs by a full inspiration, and so supply them with a fresh amount of air to replace what has been expended in speaking ; that the mouth be somewhat more open than would be requisite in a moderately-sized hall ; that the vowels be more fully sustained or dwelt on, especially in all syllables or words that are long in point of quantity ; that all the articulating organs that divide the vowel sounds, and so form speech, be used with special energy and due precision of action ; and that the proper action and reaction of the larynx be adequately and regularly maintained, in order to ensure that all-important *poise*, on which so much of the success of all public speaking and reading depends. If these suggestions are fully carried out, I think I may safely promise the speaker, even if of moderate *physique*, that he will succeed in making himself well heard in an open-air meeting, where a man of much more powerful frame and constitution, but wholly unversed in the principles of the art, will only succeed in making a *noise*, not a *speech*, distinct and at the same time perfectly audible to a considerable distance.

That the human voice may be trained and developed by a sound knowledge of the principles of public speaking, and a gradual and judicious exercise of its various powers, so as to acquire a wonderful increase in its strength, volume, and compass, is a proposition that no one who has had any experience can possibly dispute. Clearness of voice, fullness of sound, and distinct articulation, are the chief points to which the attention of the open-air speaker must be directed in order to ensure his being well heard at a considerable distance, and I should advise, at all events, until the attention has been well secured, that he should speak somewhat more slowly and deliberately than he would probably do in a hall or any other covered building.

It is impossible, of course, when speaking in the open air, to make use of those varieties of tone and more delicate inflections and modulations of the voice which are so effective in a hall or room ; and therefore a bolder and broader style altogether must be adopted. The language too on such occasions cannot be too clear, simple, and vigorous. Elaborate arguments, however sound and good, will either be comparatively unheeded, or utterly thrown away. Statements powerfully enlarged on, facts forcibly put, results and conclusions vigorously driven home, a liberal use of energetic and impressive action, and unfailing self-possession and good temper under all emergencies—these are the chief requisites to make a man a popular favourite at all public meetings, and ensure success in open-air speaking.



## LECTURE XIV.

The vocation of Lecturing. Various Classifications. Educational Lectures generally. Professional, Technical, Literary, and Scientific Lectures. Suggestions to Lecturers. Hints on "Social speech-making." Public festival and dinner speeches. Duties of Chairman at Public dinners. Proposing toasts. Loyal and patriotic toasts. "The toast of the evening." Returning thanks. Suggestions in conclusion.

**I**N this, the concluding one of our introductory course of Lectures, I propose dwelling a little on two subjects, viz., the art of lecturing, and what I may term social speech-making.

As regards lectures, I may observe in the first place, they are becoming every year more and more general in almost every department of life, and are now made the medium for instruction throughout the country far more generally than they were thirty or forty years ago. At our great universities, at leading colleges and schools, at our Inns of Court, at our various hospitals, at our learned societies in the metropolis, at our literary and scientific institutions in town and country—lectures meet us everywhere, and consequently numbers are every year being added to the ranks of lecturers in every department of professional and public life. However, even yet, from what I have been informed, I am inclined to think, in proportion to the population, we are still, as regards lectures and lecturers, behind the Americans, in point of numbers at all events.

Lectures may perhaps be divided into the following principal classes—educational, whether general or technical; professional, such as legal, medical lectures, &c.; literary, scientific and artistic lectures. A few general remarks applicable to all these classes are all that I can pretend to offer. Whatever subject he takes up, the lecturer should endeavour thoroughly to master and comprehend it in all its details, so that in his attempt to unfold and explain it to his audience, he may place it before them in all its bearings, in the fullest and clearest light.

With most lectures, but more especially professional, scientific, technical and artistic lectures, much illustration is needed, for in all probability the great majority come for the purpose of acquiring information, and the subject therefore may be one with which they may be almost, if not quite, unfamiliar, and can most probably be best explained by comparison with subjects with which they *are*, or may reasonably be supposed to be quite familiar. Such a lecture should have its leading principles well laid down and explained, its strong central points so forcibly put to the audience, that they may be easily remembered, and around them the subdivisions and minor points be well grouped together in systematic arrangement; for if such a lecture consists merely of a series of isolated facts, strung together

without any logical order or attempt at proper generalisation, no clear conception of the whole subject can be received, nor can any distinct impression be made on the mind, or properly be retained, so as to serve any useful purpose hereafter.

Lectures may be either written and read or delivered *extempore* with pretty nearly equal effect, if the lecturer is well versed in the<sup>4</sup> general principles of the art of reading aloud, of which I have already said so much, and endeavoured to explain so fully and minutely. Almost all literary lectures are written and read, and as the lecturer does not aim, as the public speaker does most commonly, to excite his hearers to some immediate action, the advantages of *extempore* address are not so necessarily called into requisition. Certainly the time given for research and mutual reflection, and all that is needed in the preparation of a good, thoughtful literary lecture, will tend much to ensure the polish, harmony, and beauty of language which render a theme so treated gratifying to the cultivated ear, as well as attractive and interesting to the mind. There is also a middle course between the reading of the manuscript and the *extempore* delivering of a lecture, which I know some of our most popular lecturers here and in America always adopt, and some with wonderful success, viz., to carefully prepare and write out the lecture, and then to deliver it *memoriter* with only the aid of a few leading notes, and not always even with this assistance. No doubt this mode does secure the smoothness, compactness, and beauty of the well-written lecture, together with the life, vivacity, and animation, which usually and more especially characterise the *extempore* discourse. But before adopting it, I think I should advise the young lecturer to have acquired some confidence and self-possession by the practice of facing public audiences for a little time previously, as well as some facility in the art of *extempore* speaking, so that, should the memory at any time prove treacherous, he may be able easily to recover himself, and by a glance at his notes of leading facts and dates, which, at first, it would be imprudent to neglect having before him, be enabled to gather up the broken chain of ideas, and resume his discourse.

Scientific and artistic lectures, more particularly such as abound with experiments, diagrams, and other illustrations, are almost always delivered *extempore*; and what I have said already in reference to *extempore* speaking generally will serve, I hope, as useful suggestions towards the preparation and arrangement of a lecture of this description. There can be no doubt that the chief endeavour of a lecturer on any subject should be both to make himself well acquainted with it, and so to present it to his audience that it may be understood as thoroughly as it can be in the limit of an hour or an hour and a-half, to which time lectures are in general restricted. This, after all, is no such very easy matter, for I think it will be admitted generally it is much more difficult to condense properly a large amount of information on any given subject, than it is to elaborate and enlarge upon it, and when reflecting on such difficulty, I have often called to mind the anecdote told of Dr. Johnson's apologising to a friend for writing him a very long letter, on the ground that he really had not time then to write a short one.

Of course the mode of treating a lecture as regards alike its composition and delivery, must be adapted to its general subject, but certainly as much animation and variety as can with propriety be introduced, should be fully carried out by the lecturer in his language as well as in his manner, so as to prevent his audience from losing their interest and exhausting their patience and power of attention.

I now come to the last subject on which I propose to offer a few brief remarks, viz., what I have classified generally under the name of "social speeches," by which I mean speeches at public festivals, anniversary banquets, public or private dinners, and other similar occasions. These are frequent enough, for it has been truly said that any event of public or private interest or importance, is certain to be commemorated in our country by a dinner or breakfast, on which occasion toasts have to be proposed and thanks returned. You yourselves, gentlemen, in this very college, in the annual dinners at the close of the winter session in each year, to which you so kindly and courteously invite all your professors and lecturers, admirably follow out this genuine English custom, and I am sure on these festive occasions we have heard within these walls many excellent speeches, and I trust I am not making any invidious distinction, when I venture to say that the learned gentleman whom you are all proud to rank among the associates of King's College, (Mr. John Clark,) who so ably filled the post of chairman at the last anniversary dinner, discharged all the duties of his office with an ease, fluency and courtesy that would really serve as a good model for chairmen at public festivals to follow.

But however readily we may admit that the last attribute is very rarely wanting in speakers at social gatherings, are ease and fluency such common attributes? Is the following description which occurs in a lecture delivered not very long ago at the Royal Institution, very exaggerated or over-coloured, or one but rarely realised? "I allude to those worthy gentlemen who, without any pretensions to eloquence, may wish to say a few words after dinner, or at a wedding breakfast, or possibly aspire to the platform or the hustings—practical men of well-disciplined and well-stored minds, and possessing a fair command of language in ordinary conversation; yet when called upon to speak, think, and stand, at the same time, the threefold effort seems too much for their nerves. Self-possession disappears, and the wildest confusion reigns. A sentence is half formed, and then dismissed—a word is used, changed, and recalled—nominatives cannot find their verbs—plurals and singulars are joined in ungrammatical wedlock—the head of one period is tacked to the body of another and the tail of a third—premises are laid down from which no conclusions are drawn, and conclusions appear, ushered in by vehement 'therefores' from non-existent premises."\* Well may the American divine, Dr. Channing, say, as he does in his essay on "Self Culture," that a man who cannot open his lips without breaking a rule of grammar, without showing in his dialect, or brogue, or uncouth tones, his want of cultivation, or without darken-

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\* The Study of the English Language, by the Rev. A. J. D. D'Orsey. London: Bell and Daldy.

ing his meaning by a confused or unskilful mode of communication, cannot take the place to which, perhaps, his native good sense entitles him.

Call to mind the public dinners—or indeed any dinners where toasts have been proposed and thanks returned, whether public or private—which you may have attended in the last six or twelve months, and then tell me, if the great majority of the speakers were not characterised by vacuity of thought, confusion of ideas, or incoherence of language. I certainly think, from my travels abroad, that in respect to social speech-making we are in general far behind other countries. I have attended many public festivals and literary and other societies' dinners in foreign lands, and I have certainly never once witnessed any instance approaching the failures or "break-downs" which but too often pain us here.

No doubt it is a much more difficult thing than most persons imagine to deliver a good after-dinner speech with ease and fluency of language, and becoming geniality of manner. Let any man who has had no experience in the construction of an *extempore* speech, however short, and is unversed in the art of "thinking on his legs," be called on suddenly at some public or private festival, to propose a toast or return thanks, and in nine cases out of ten, he will find it by no means such an easy task as he fancied it to be, till he rose from his seat, and the eyes of all the guests were bent on him in mute attention. But if a man of fair average abilities will only take the trouble to make himself acquainted with the leading principles that govern the construction of any *extempore* discourse, and consent to undergo some little amount of training in its practice, he may rest assured he will in a comparatively short time be enabled to play his part, fairly enough, on all such occasions of public or private festivity.

At all public dinners, whether for some charitable, benevolent, political, or any other purpose, the chief burthen of the duties of the evening rests upon the chairman, and upon his efficient performance much of the general success of the evening depends. Some nobleman or gentleman is usually chosen for this office who is either eminent in rank or social reputation, or is known to take a warm interest in the charity, or other special object for which the festival is held. It is needless to say that, like a chairman at any public meeting, he preserves order, and his decisions on any matter are obeyed as the law of the company. He always occupies the chief place at the principal table, and is supported on either side by the principal visitors who are present, and when it is what is termed a complimentary dinner, that is a dinner given in honour of some distinguished individual, such "guest of the evening," as he is called, is always placed on the right hand of the chairman.

At the conclusion of the banquet, the chairman's first duty is to go through in succession, with but brief intervals between each, the task of proposing what are usually summed up as the loyal and patriotic toasts. These toasts, it is superfluous to say, at the present time, are, the Queen, the Prince and Princess of Wales, and the rest of the royal Family, and the Army, Navy, and Volunteers.

A few well chosen words in reference to the loyal toasts are all that are needed. A few expressions of well-deserved eulogy in each of these cases are all that are expected, but any graceful allusion to some passing act of royal kindness or benevolence, or any incidents that may have recently happened in royal life, may with great propriety be introduced and briefly touched on.

Sometimes, and especially when there happens to be a prelate present, the toast of the Church, and Bishop, and Clergy of the diocese is added. On these occasions it is usual to dwell at some little length on the position of the Church in her domestic and colonial relationships, and to advert to any special movements that may have lately taken place for the purpose of extending her influence and widening her sphere of usefulness, such as Church extension, missionary enterprises at home and abroad, &c. The bishop present, (if there be one,) or the chaplain of the particular society in whose aid the festival is held, or the principal clergyman in point of rank, is usually coupled with the toast and called upon to return thanks, and in doing so he generally touches upon the chief points in connection with Church matters that have been adverted to in introducing the toast.

Following upon this, usually comes the toast of "The Army, Navy, and Volunteers," and a glance at the newspaper reports of any public dinner will show that the mode of dealing with it is, with small variation, almost always the same. Allusion to the warm welcome with which such a toast is always received in any company of Englishmen is in general the introduction, and the conviction of the speaker that such a reception is what the services are justly entitled to is in general the formal introduction, and then any particular events in which they have been lately concerned are commonly glanced at, and the names of the most distinguished officers who may be present are coupled with the toast, and are asked to acknowledge it. This is by no means a difficult task, and it is one that is, for the most part, very briefly performed by thanking the company warmly for the reception accorded to the toast, and assuring them they will ever be found anxious to discharge to the utmost the important duties intrusted to them as the defenders of their country, and the upholders of her honour and glory.

At political banquets we always have next the toasts of the Houses of Lords and Commons, not unfrequently coupled together, and always associated with the names of members of either House, when such are present. The speeches delivered at this part of the ceremonial are always of some length, and of course vary considerably, according to the political feeling of the assembly, and the important measures that have been passed during the course of the Session. They are always enlarged on by the speaker who proposes the toast, and of course the Members of Parliament who return thanks, travel nearly over the same ground in doing so, and dwell on the soundness of the principles that have actuated their political conduct, and endeavour to show how they must promote the welfare and happiness of the country at large. Of late years a custom has sprung up and promises to become still more general, of members during each recess meeting their constituents, either

at a public dinner or public meeting, and there giving a full "account of their stewardship," so that even the most silent members of the House must on these occasions make a tolerably long speech, and be prepared for it accordingly; besides also having very probably to answer, *impromptu* and at length, a great variety of questions, political and otherwise, that may be put to them in reference to their conduct, speeches, or votes, during the Session.

After the loyal and patriotic toasts we usually have at philanthropic and complimentary dinners, what is denominated as "the toast of the evening," and for this the chairman usually reserves all his powers, to make it as effective as possible, as regards alike composition and delivery. At the former class of dinners, "the toast of the evening" is the particular Institution, Society, or other charity in aid of which the festival is being held. The chairman, as a rule, should begin with a good commendatory introduction, delivered simply and effectively. He may then enter at some length into the history of the origin and progress of the Institution or Society for which he pleads, show the benevolent objects that were contemplated at its first establishment, and how these have been achieved, and what general good has been or is now being effected in various ways through its instrumentality. If obstacles have been encountered in consequence of apathy, novelty of the object, prejudice, want of adequate funds or personal support, he may very properly advert at length to all or any of them that exist, and show how such obstacles have been overcome, or may yet probably be eventually surmounted. As such banquets are chiefly held for the purpose of raising funds to free the Institution or Society from encumbrances, or still further to promote its efficiency, its present financial position always forms a topic of comment and the leading features of its annual report afford a further subject of observation. All these lead naturally up to the peroration which is almost invariably an appeal to the company and the general public for assistance and support in the shape of donations and subscriptions, and the exercise of personal and local influence. It is needless to say that in proposing "the toast of the evening," the speaker should endeavour by all the aids that rhetoric and good elocution can give to make it as eloquent and effective as possible.

In what I have called "complimentary dinners," by which term I mean dinners given in honour of some particular individual who has acquired pre-eminence and distinction by the services he has rendered, or the reputation he has won in science, art, literature, etc., "the toast of the evening" is the health of the guest so specially honoured. To propose this *well* seems to me one of the most delicate, difficult, and responsible tasks that can devolve upon a chairman. Of course the very character and object of the banquet necessarily implies that the speech must be one of eulogy of the guest in whose honour it is given. To praise *well*—that is, steering between the two extremes of not saying enough in a man's praise on such occasions, and of allowing such praise to degenerate into gross adulation and fulsome flattery—is after all no such very easy task. It has been truly said that all men are open to



flattery, more or less, and when we think we hate flattery, all that we hate is the awkwardness of the flatterer. Now in plain language, in proposing "the guest of the evening," however well deserving of high eulogy he may be, the speech must necessarily be one of flattery, and upon the grace, delicacy, and skill with which such flattery is applied, will the success of the speech chiefly depend. One of the best speeches of this kind that I ever had the pleasure of listening to, was that delivered by Lord Lytton on the occasion of his presiding at the banquet given to our great novelist and humourist, Charles Dickens, prior to his departure for America. As far as regards elegance of language and skill and taste in composition, it struck me as being quite a model for all such speeches. Nor was the acknowledgment in answer, on the part of the eminent guest, who was the object of so much well won eulogy and honour, less worthy of praise and imitation as regarded alike its composition and admirable delivery.

It is only a few suggestions that I can offer in reference to the composition of a speech of this character, and those only of the most general description, for of course the special individual eminence in arts, arms, science, literature, or philanthropy of the guest honoured by a festival of this nature, must be the guide to the leading features of the speech of the chairman on such an occasion. A graceful allusion to the object for which the company have assembled, and a modest self-depreciation of the powers of the speaker to render adequate justice to the theme with which he has to deal, may form a very proper exordium to such a speech, and is what is almost always adopted on such occasions, however experienced and eloquent the speaker may really be. The importance and usefulness of the particular Science, art or profession, etc., which the guest of the evening has adorned, or the services he may have rendered to his country or humanity, may then be very properly introduced and enlarged upon at considerable length. A sketch of the leading incidents in the life and public career of the person whom they are met to honour, usually follows, and its material points dwelt on more or less fully, and the whole should conclude with warm but just eulogy of his talents, conduct, and character in the sphere in which he has acquired fame and distinction.

The speech that follows in acknowledgment of the toast on the part of the honoured guest is in no way inferior in importance to that of the chairman in proposing it, and certainly not less difficult a duty to be effectively discharged. If his health is considered as "the toast of the evening," his speech in answer is always regarded as emphatically by the whole assembly as "the speech of the evening."

Among the many public dinners given to distinguished statesmen, artists, men of letters, and others, at which I have been present, I have not met with one in which the guest of the evening did not begin by expressing in earnest words his deep gratitude for the reception given him, and lament his inability to find language that could adequately render his feelings of thankfulness at such a moment. After some pre-fatory remarks of this nature, calculated to enlist the sympathy and indulgence of the audience, it is usual for the speaker to dwell at some

length on his personal or professional career, and more especially such circumstances as have led to the crowning honour of the evening, and in the best way he can, express his feelings of gratitude for the distinction conferred upon him. It is almost needless to say that upon the mode of dealing with "the toast of the evening" which the chairman has adopted in proposing it, much of the guest's answer must necessarily depend, but all the leading topics which have been introduced by the former may very appropriately be adverted to and commented on by the latter, and a good peroration expressive of the warmth and depth of his gratitude is more especially desirable.

Other toasts then usually succeed, and each of these, whether personal or representative, must of course, as regards its composition and arrangement, depend on the nature of its subject. The health of the chairman is usually proposed early in the evening, and in cases of what I have termed complimentary dinners, almost always directly after the honoured guest has returned thanks and resumed his seat. The individual to whom is entrusted the task of proposing the toast of "the chairman," at important public dinners, is invariably some nobleman or gentleman of political, professional, or social distinction, and it is always regarded as one of the principal speeches of the evening. It is generally made if possible an occasion for the display of some eloquence and warmth of feeling, and a considerable amount of personal eulogy; for, in fact the speaker has to perform towards the chairman very much the same kind of duty that the chairman has just discharged in reference to the guest of the evening, on the occasion of a complimentary dinner; and most of the suggestions I have offered in regard to the one case, will be equally applicable to the other. I have remarked at nearly all the great public dinners at which I have been present, it seemed to me that the aim of the chairman in returning thanks was to make his speech as brief and as effective as possible.

The toast of "the ladies" is always the last on the programme, and winds up the proceedings of the evening. It is necessarily always a brief speech, like the response to it, and both are almost always made, if possible, occasions more for the display of a little graceful humour, gaiety, and badinage, mingled of course with a few complimentary expressions in reference to the sex generally, than anything else.

I have now completed my outline of the speeches usually made at our public dinners. They vary necessarily in some particulars, according to the special character of the occasion which brings the company together, but the foregoing sketch may, I think, be taken as more or less generally applicable to all. It is superfluous for me to say that my brief suggestions are not intended to apply to speakers of any practice or experience, but only as hints, as helps or materials for thought, to be further and more fully developed, by young or untried speakers, who may at any time be called on to take an active part at these public or private festivals, at which certainly nearly all our social oratory is usually heard, and which may serve as a school for practice, contribute to give ease, confidence, and self-possession, and prove a good introduction to higher and more ambitious efforts.



## APPENDIX I.

Remarks on orthoëpy, and the rules laid down by various writers on pronunciation :—1. The tendency of compound words to shorten the vowel which is long in the primitives. 2. The shortening tendency of the antepenultimate accent. 3. The shortening tendency of the secondary accent. 4. The shortening tendency of the past tense. 5. The power of *w* over the subsequent vowel. 6. The aspirated hissing of *t*, *d*, *s*, *z*, *x*, and soft *c*. 7. Faulty pronunciation of accented vowels. 8. Pronunciation of unaccented syllables. 9. Allowable fluctuation in the sound of some unaccented vowels and diphthongs. 10. Faulty pronunciation of unaccented vowels. 11. Suppression of unaccented vowels where they should be sounded; and the opposite error—the termination *ed* in the past tense and participle. 12. The termination *ed*. 13. The termination *en*. 14. The termination *il*, *in*. 15. The termination *on*. 16. Suppressing the vowel-sound in the termination *tion* and *sion*. 17. Suppressing *t* when between two *s*'s, &c. 18. Suppressing *h* where it ought to be sounded; and *vice versâ*. 19. Suppressing *h* before *w*; also in *shr*; and in the termination *th*. 20. Sounding *r* too strongly, or too feebly. 21. Suppressing the sound of final consonants. 22. The terminational *ng*. Guidance in pronunciation. Alphabetical list of words occurring in the Sacred Scriptures and the Liturgy, to be pronounced according to the authority of Walker and others.



ADD, by way of appendix, some general remarks on the pronunciation of words in the English language, more particularly in regard to those which are most frequently liable to mispronunciation, and on which orthoëpists of eminence have expressed an opinion. In the summary that follows I have adopted, with some slight exceptions, Mr. Howlett's views, but I have also, in reference to words in which we find different modes of pronunciation prevalent, consulted and maturely weighed the *dicta* of such writers as Walker, Webster, Latham, Perry, Morrell, &c.

Deviations from the common usage of speaking arrest the attention of the higher classes of society, interrupt the current of thought, and turn it from the matter to the manner—from the meaning of the words to the pronunciation of them. This consideration gives to the subject an importance which will influence the student who is anxious to perform his duty, in every respect, and towards all classes of hearers, to the best of his ability; and may, perhaps, induce him to devote a little time to the perusal of the following pages, in which are incorporated some of the remarks and rules of various eminent writers, on the subject of pronunciation.

Dr. Johnson's general rule, that "those are to be considered as the most elegant speakers who deviate least from the written words," has been justly censured by Mr. Walker. It has already led to much innovation, and, in many cases, produced diversity of pronunciation where

previously there was uniformity. For example : those who are guided by the spelling, sound the final unaccented vowel distinctly in *heaven*, *open*, *evil*, *reckon*, *reason*, &c., in which words it formerly was always suppressed. They likewise sound the *a* distinctly in the terminations of such words as *nobleman*, *combat*, &c., instead of adopting the obscure, intermediate, neutral sound which approximates to the sound of *u*. They also give to some consonants in certain situations their alphabetic sounds, instead of admitting after them that liquid sibilant which constitutes an analogy that runs through the language : thus they say *vir-tue* for *vir-tshue*, *na-ture* for *na-tshure*, *cen-sure* for *cen-shure*, &c. By following the above-mentioned principle, these discrepancies of pronunciation must increase to an infinite extent, because the words in most common use are those which are pronounced with the widest deviation from the spelling. Instead, therefore, of admitting a rule which tends to make "confusion worse confounded," Walker recommends that the analogies and tendencies of the language should be studied, as the best guides in orthoëpy. But as Johnson's rule is much more easily adopted than Walker's, it is not surprising that the former should have more followers ; among whom, it is very natural that young Clergymen should be included, particularly at the commencement of their professional labours. Hence are heard extraordinary changes in the pronunciation even of the most common words in the Church Service, in defiance of decided custom : thus, *bu-rial*, *apos-tle*, *epis-tle*, *folk*, *idol*, *covet*, *covenant*, &c., &c., are frequently sounded exactly according to the spelling, instead of being sounded in the usual manner, as if they were spelt thus : *ber-ri-al*, *apos-sl*, *epis-sl* (the *t* silent in both these words), *foke*, *idul*, *cuv-et*, *cuv-e-nant*, &c., &c. If the learned Lexicographer's principle were adopted, what strange changes in pronunciation would be required in reading the following sentences, in which none of the words printed in italics are sounded according to the spelling :—

The common usage of English people in talking their native tongue proves <sup>two</sup> that they do not trouble themselves as to the spelling of the words. It surely is an *evil* custom, and savours of affectation, to talk otherwise than their fathers, mothers, brothers, and relations have talked. If the professors of colleges and other places of education would give their attention to the principles of English pronunciation, they would see reason not to sanction the fashion of pronouncing many common words in unusual ways—sounding the final syllables exactly as they are spelt in *evil*, *devil* ; *heaven*, *leaven* ; *heathen*, *even* ; *reason*, *season* ; *beacon*, *deacon* ; *often*, *softly* ; &c., &c.

"No man<sup>\*</sup>," says the ingenious author of "The Theory of Elocution," "has a right to question any customary manner of sounding a word, who is unacquainted with the general rules that secretly influence custom. Should the investigation necessary for arriving at these *data* be deemed too laborious, then let it not be thought too much to follow implicitly an orthoëpist like Walker, who really had made the investigation : excepting only in those cases in which to agree with him would be to violate indubitable usage—cases which will sometimes occur from

\* Smart's Theory, &c., p. 43.

the variation of usage since his Dictionary was written." But where is this usage to be learned? Partly from the writers on orthoëpy—Perry, Jameson, Knowles, Smart, Richardson, and Webster. Walker's remark, also, will serve to guide us: "Neither a finical pronunciation of the court, nor a pedantic Grecism of the schools, will be denominated respectable usage till a certain number of the general mass of speakers have acknowledged them; nor will a multitude of common speakers authorise any pronunciation which is reprobated by the learned and polite."

Though Pronouncing Dictionaries are in every one's hand, still some advantage may be derived from bringing into one view what Walker (with whose opinions all modern orthoëpists generally agree) considered to be some of the remarkable tendencies which prevail in the pronunciation of the language.\*

#### REMARKABLE TENDENCIES OF PRONUNCIATION.

1. Compound and derivative words generally shorten the vowel which is long in the primitive words: thus, *héroïne* from *hero*, *Christian* from *Christ*, *vineyard* from *vine-yard*, *Christmas* from *Christ-mass*, *Michaelmas* from *Michael-mass*, *breakfast* from *break-fast*, *forehead* from *fore-head*; *meadow* from *mead*, *primer* from *prime*, *knowledge* from *know*, *nothing* from *no*, &c.

2. The antepenultimate accent generally shortens the vowel, when a single consonant, or two that are proper to begin a syllable, intervene between it and the next vowel: thus *nature*, *natural*; *parent*, *parentage*; *pænal*, *pænalty*; *simon*, *simony*; *globe*, *globular*; *pâtron*, *pâtronage*; *mètre*, *métrical*; *sacred*, *sacrifice*, *sacraments*, &c.

*Exception* (a). U is never thus shortened: thus, *cube*, *cubical*; *music*, *musical*; *lunar*, *lunary*: *humour*, *humorous*.

*Exception* (b).—The antepenultimate accent does not shorten the vowel (unless that vowel be *i*) when the following syllable has in it a proper diphthong beginning with *e* or *i*, as *ei*, *eo*, *ia*, *ie*, *io*, *iu*, *eu*, or *iou*:—, Ex. *A-theist*, *me-teor*, *me-diate*, *a-lien*, *occa-sional*, *me-dium*, *outra-geous* *harmonious*. But so great a propensity (says Mr. Walker) have vowels to shrink under this accent, that the diphthong in some words, and analogy in others, are not sufficient to prevent it: thus *vâliant*, *relâtié*, *nâtionâl*, *râtionâl*.

3.—The secondary accent† in derivative words generally shortens the vowel which is long, though unaccented, in the primitive words. Hence the first vowel which is lengthened in *de-prive*, *re-péat*, *profâne*,

\* The student may consult with great advantage Smart's "Practical Grammar of English Pronunciation," a work which deserves to be generally known.

† The secondary accent is that stress which is occasionally placed in words of four or more syllables upon some other syllable besides that which has the principal accent. Thus, accent is placed on the *first* syllable of *conversation*, *commendation*, besides the principal one on the *third* syllable, when the word is *not* preceded by an accented syllable. But when it is so preceded, the secondary accent is not used; thus *polite conversation*; *great commendation*.

becomes short, through the influence of the secondary accent, in *dep'-ri-ta"tion*, *rep'-cti"-tion*, *prof'-a-na"-tion*.

(a) The exceptions to this effect of the secondary accent are similar to those which take place under the antepenultimate accent: viz. when *u* occurs; as *lucubrate*, *lucubra"tion*, *pú-rify*, *pú-ri-fica"tion*; or when the following syllable contains a semi-consonant diphthong beginning with *e* or *i*: (see exception b under the antepenultimate accent); thus the long *e* in *dē-viate*, *mē-diate*, continues long in *dē-viation*, *mē-diation*, *mē-diator*.

4.—The past tense frequently shortens the vowel which is long in the present tense; thus, *bít* from *bite*; *sáid* from *say*; *rěad* from *read*; and *hěard* from *hear*.

5.—*W* has a peculiar power over the sound of the succeeding vowel: hence the sound given to *o* in *worm*, *word*, and the broad sound given to the *a* in *water*, *wan*, *quantity* (*kwo"ntity*), *quality* (*kwo"lity*), *qualify* (*kwo"lity*), &c. The *u* which always follows *q* is sounded like *w*; and as *w* always communicates a broad sound to *a* in the syllables *al* and *ant* when under the accent, analogy clearly requires that the broad sound should be adopted in *quality*, *qualify*, *quantity*, &c.

6.—An aspirated hissing is given to *t*, *d*, *s*, *z*, *x*, and soft *c*\*, immediately after the accent (either primary or secondary), and before proper diphthongs beginning with *e* or *i*; likewise often before *u*.

(a) *T* is sounded like *sh* in the combinations *tia*, *tial*, *tian*, *tiate*, *tient*, *tience*, *tion*, *tious*; as in *minutia*, *partial*, *partiality*, *tertial*, *expatiate*, *patient*, *patience*, *nation*, *captious*, &c.

(b) *T* is sounded like *tch*, in the combinations *teous*, *tue*, *tuons*, *tual*, *tune*, *ture*, *tute*; likewise when *t* follows *s*, *n*, *x*; as in *righteous*, *virtue*, *virtuous*, *spiritual*, *fortune*, *nature*, *statute*; *bestial*, *question*, *frontier*, *admixture*, &c.

"This pronunciation of *t* extends to every word in which the diphthong or diphthongal sound begins with *i* or *e*, except in the termination of verbs and adjectives, which preserve the simple in the augment, without suffering the *t* to go into the hissing sound: as, *I pity*, *thou pitiest*, *he pities* or *pitied*; *mightier*, *worthier*, *twentieth*, *thirtieth*, &c. This is agreeable to the general rule, which forbids adjectives or verbal terminations to alter the sound of the primitive verb or noun."—*Walker*.

(c) *D* is sounded like *j* in *soldier*, *grandeur*, *verdure*.

(d) *S* is sounded like *sh* in the combinations *sate*, *sient*, *sion*, *sure*, *sue*; as in *nauseate*, *transient*, *dimension*, *censure*, *issue*, &c.

(e) *S* is sounded like *zh* when preceded by a vowel or vowel-sound; as in *occasion*, *Ephesians*, *pleasure*, &c.

(f) *Z* is sounded like *zh* in *glacier*, *grazier*, *vizier*, *azure*, *razure*, *trapezium*.

(g) *X* is sounded like *ksh* in *axiom*, *flexion*, *crucifixion*, *anxious*, &c.

(h) *C* is sounded like *sh* in *ocean*, *testaceous*, *social*, *associate*, *internecion*, and in similar combinations.

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\* On minutely considering the position of the organs of speech when pronouncing these consonants and vowels, it appears that this sibilation promotes ease of utterance. See Walker's Principles, art. 459; also Smart's "Practical Grammar of English Pronunciation," pp. 68, 212.

(i) N.B. It must be carefully remembered that the foregoing remarks are restricted to the case of *unaccented* syllables. When the accent falls on the vowel immediately *after* *t*, *d*, *s*, *x*, and soft *c*, those letters retain their proper sound: as *satiety*, *tune*; *endure*, *due*; *pursue*, *suicide*, *suit*; *anxiety*; *financier* (finanscer), *society*.

The only exceptions are *sugar* and *sure* with their compounds.

#### 7.—FAULTY PRONUNCIATION OF ACCENTED VOWELS AND DIPHTHONGS.

The irregular sound of *o*, as heard in the words *dove*, *love*, &c., is frequently disregarded by those who think themselves bound to follow the spelling. Such speakers require to be reminded that *o*, when under the accent and followed by *m*, *n*, *v*, or *th*, very frequently has the above-mentioned short sound of *u* as in *cub*. This pronunciation is required in *comfort*, *company*, *among*, *mongrel*, *monger*, *ton*, *tongue*, &c.; *covet*, *covenant*, *oven*, &c.; *other*, *mother*, *doth*, &c.

The same sound is to be admitted in a few instances before *z* and *r*; as in *dozen*, *cozen*; *borough*, *attorney*, *thorough*.

*U*, following *r*, sometimes assumes the sound of *oo*, instead of its sound in *cube*. This happens in the following words, and in their compounds: *truth*, *truly*, *brute*, *ruin*, *ruler*, *unruly*, *frugal*, *cruel*, *crucify*, *prudent*, *Druid*, *fruit*, &c.

The following faults in the pronunciation of accented vowels and diphthongs are principally provincial; but as they are sometimes, through inadvertence, committed even by those who are in other respects accurate and elegant speakers, and as they extend to a considerable class of words, they require to be noticed.

In *catch*, *gather*, *having*, *thanks*, *thanksgiving*, &c. the *a* is often incorrectly sounded as *e*, as if written *etch*, *gether*, *heving*, *thenks*, *thenksiving*. *Get*, *forget*, *yet*, *instead*, are altered into *git*, *forgit*, *yit*, and *instid*; *since* into *sence*; whilst *justly*, *justice*, *such*, *shut*, &c., are frequently pronounced, *jestly*, *jestice*, *sech*, *shet*.

To change *er* or *ir*, when under the accent and followed by a vowel, into *ur*, is an error which may be considered altogether provincial; but as the words in which it is observable are of frequent occurrence in the Holy Scriptures, in the Church-Service, or in sermons, it may be useful to mention it. In this mode of pronunciation, the words *imperative*, *heresy*, *merry*, *verily*, *error*, *miracles*, *irritate*, &c., are altered into *impurative*, *hur-esy*, *murry*, *vur-ily*, *urror*, *mur-acles*, *urritate*.

In pronouncing the diphthong *ou*, the sound of *ah* is sometimes wrongly introduced before it: as *thah-ou* for *thou*; *rah-ound* for *round*, &c.

#### 8.—PRONUNCIATION OF UNACCENTED SYLLABLES.

"Besides such imperfections in pronunciation as disgust every ear not accustomed to them, there are a thousand insensible deviations in the more minute parts of language, as the unaccented syllable may be called, which do not strike the ear so forcibly as to mark any direct impropriety in particular words, but occasion only such a general imperfection as gives a bad impression on the whole. Speakers with these imperfections pass very well in common conversation: but when they

are required to pronounce with emphasis, and for that purpose to be more distinct and definite in their utterance, here their ear fails them : they have been accustomed only to loose, cursory speaking, and for want of firmness of pronunciation are like those painters who draw the muscular exertions of the human body without any knowledge of anatomy. This is one reason, perhaps, why we find the elocution of so few people agreeable when they read or speak to an assembly, while so few offend us by their utterance in common conversation. A thousand faults lie concealed in a miniature, which a microscope brings to view ; and it is only by pronouncing on a larger scale, as public speaking may be called, that we prove the propriety of our elocution.”—*Walker*.

9.—ALLOWABLE FLUCTUATION IN THE SOUND OF SOME UNACCENTED VOWELS AND DIPHTHONGS.

(a) *A* final in a syllable without accent receives a sound between that of *a* as heard in *ah*, and that of *u* in *fur* ; e.g., *a*-bound, *tra*-duce, *di*-adem, *ide*-a.

(b) *A* followed by a consonant in a syllable without accent receives a sound which wavers between that in *at* and that in *ut*. In colloquial pronunciation it will tend towards the latter sound ; in deliberate reading or speaking it will decline less from the former : e.g., *combat*, *nobleman*.

(c) When *I* or *Y* final in a syllable, or followed by a consonant, and final *e* is unaccented, it no longer retains its alphabet sound : thus *i*-magine, *y*-cleped, *p*-iazza, *li*-tigious, *hyp*ocrisy, *ci*-vility, *ti*-midity, *serv*ile, *pract*ice, *tre*atise, *resp*ite, *fav*ourite, *genu*ine, *oppo*site, are pronounced e-magine, pe-azza, &c., servil, practis, treatis, respit, &c.

(d) *O*, followed by a consonant in a final syllable without accent, acquires the sound of short or shut *u*, as heard in *tub* ; and if not in a final syllable, it *approaches* that sound.

In a final syllable, *o* is sounded decidedly as *u* ; thus *mamm*ock, *cas*-sock, *meth*od, *pist*ol, *cust*om, *auth*or, *car*rot, &c., are pronounced *mam*-muck, *cass*uck, *meth*ud, &c.

The same sound is adopted in the numerous class of words ending in *on*, *sion*, and *tion* ; as *tend*on, *bludg*eon, *syph*on, *milli*on, *champi*on, *centu*ron, *occasi*on, *nati*on, &c.

(e) *O*, not in a final syllable, *approaches* the sound of short *u* ; *com*-mand, *con*jecture, *recol*lect, *recomm*end. Consult *Walker's Dictionary* on these words.

(f) The sound of *u* which comes after *l*, *j*, *s*, *t*, and *d*, circumstanced as in *lute*, *sluice*, *juice*, *censu*re, *leisu*re, *natu*re, *verd*ure, wavers between the sound of *u* as heard in *rude*, and that in *cube*.\*

(g) The words *the*, *to*, *your*, *for*, *my*, vary in their sound according to their situation.

When *the* precedes a word beginning with a vowel, the *e* is sounded plainly and distinctly ; but when it precedes a consonant it has a short sound, little more than the sound of *th* without the *e*. This difference

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\* See *Smart's "Theory,"* &c. p. 37.



will be perceptible by comparing *the oil, the air, &c.*, with *the pen, the hand, &c.* It is obvious in the following couplet:—

“Some, foreign writers, some our own despise;  
The ancients only, or the moderns prize.”

*To*, likewise, is pronounced long before a vowel, and short before a consonant. This distinction will be evident, by the following examples: *to ask, to end, to open, to utter, to begin*. ‘One man went *to* Eton; another went *to* London.’ Care must be taken not to convert *to* into *tūh*.

*Your* and *for*, when unaccented, have their vowels shortened into a sound like that heard in *fur*; ‘Give me your (*yur*) hand; I wish for your (*yur*) help.’\*

When *my* is not accented, the *y* is pronounced as the *y* in *ably, lady*.

#### 10.—FAULTY PRONUNCIATION OF UNACCENTED VOWELS.

*E, i, o*, in unaccented syllables, are erroneously sounded like short *u*; and *u* like *e*.

##### I. In unaccented *commencing* syllables.

*e* final in the syllable is improperly sounded like short *u*—  
event, *āv*-vent; especial, *ūs*-special; before, *būf*-fore; believe, *būl*-lieve; beneath, *būn*-neath; peruse, *pūr*-ruse; repent, *rūp*-pent, &c.

*i* final in the syllable† is improperly sounded like *uh*: bisect, *buh*-sect; direct, *duh*-rect; digest, *duh*-gest; mi-nute, *muh*-nute, &c.

*o* final in the syllable is improperly sounded like *u*:‡ obey, *ub*-bey; oblige, *ub*-blige; opinion, *up*-pinion; society, *sus*-society, &c.

##### II. In unaccented *middle* syllables,

*ible* is improperly sounded like *ubble*: visible, vis-ubble.

*il* \_\_\_\_\_ *ul*: family, fam-ully, &c.

*isy* \_\_\_\_\_ *ussy*: hypocrisy, hypoc-russy, &c.

*ity* \_\_\_\_\_ *utty*: charity, char-utty, &c.

*o* \_\_\_\_\_ *un*: agony, agun-ny, &c.

*u* \_\_\_\_\_ *e*: particular, partic-e-lar, &c.

regular, reg-e-lar, &c.

monument, mon-e-ment.

augury, aug-e-ry.

##### III. In unaccented *final* syllables,

*ed* is improperly changed into *ud*: wicked, wickud, &c.

*el* \_\_\_\_\_ *ul*: gospel, gospul, &c.

\* Another intermediate sound—namely, between the *a* in *fate*, and *u* in *fur*, is sometimes given to the *i* in *virtue, virgin*, &c.; but it is here omitted, on account of its not being very generally adopted.

† When *i* ends a syllable immediately before the accent, it is sometimes pronounced long, as in *vi-tality*, where the first syllable is sounded exactly like the first in *vial*; and sometimes short, as in *digest*, where the *i* is pronounced as if the word were written *de-gest*. Consult Walker's "Principles," No. 115 to 138; also Smart's "Practical Grammar," pp. 113, 134.

‡ The fluctuating sound of the *e*, takes place when *o* is followed by a consonant in the syllable.

<i>emn</i>	is improperly changed into <i>umn</i> : solemn, sol <del>u</del> mn, &c.
<i>ence</i>	_____ <i>unce</i> : patience, pati <del>u</del> nce, &c.
<i>ent</i>	_____ <i>unt</i> : silent, sil <del>u</del> nt, &c.
<i>es</i> *	_____ <i>uz</i> : wishes, wish <del>u</del> z, &c.
<i>ess</i>	_____ <i>us</i> : goodness, good <del>u</del> ness, &c.
<i>eth</i>	_____ <i>uth</i> : sinneth, sinn <del>u</del> th, &c.
<i>ip</i>	_____ <i>up</i> : worship, worsh <del>u</del> p, &c.
<i>it</i>	_____ <i>ut</i> : spirit, spir <del>u</del> t, &c.
<i>ite</i>	_____ <i>ut</i> : infinite, infin <del>u</del> t, &c.
<i>ow</i>	_____ <i>ur</i> : window, wind <del>u</del> r, &c.

The termination *ful* is sometimes incorrectly pronounced with the short sound of the *u* ; thus, *beautiful*, *dutiful*, &c., instead of *beautif~~u~~ll*, *dutif~~u~~ll*. Covetous is sometimes pronounced *covetshus*, for *covetous*.

11.—SUPPRESSING UNACCENTED VOWELS WHERE THEY SHOULD BE SOUNDED, AND SOUNDING THEM WHEN THEY SHOULD BE SUPPRESSED.

*The termination ED in the past tense and participle.*

With respect to the suggestion that the verbal and participial *ed* should generally be sounded in reading the Church Service, it is deserving of remark, that, though most clergymen admit it to be right in theory, very few are uniform in their practice of it. They adhere to it with tolerable regularity, perhaps, in the unvaried parts of the Service, but they frequently neglect it when reading the Psalms, Lessons, and the Gospels : so that the vowel in *ed* is sometimes distinctly sounded in one part of the sentence, and suppressed in another. As this irregularity is exceedingly prevalent, it ought to be ascribed to some general cause ; and such may be found possessing very extensive, though secret influence, upon the practice of most readers. Their ear inclines them unconsciously to prefer those which are the more harmonious sounds, and the organs of speech naturally slide into that mode of pronunciation which is attended with least effort.

And here a doubt naturally arises whether the objection which has been urged by Mr. Addison, and by most modern writers on elocution, against the clustering of consonants which is produced by suppressing the vowels, may not have been carried too far. The elision of the *e* in the verbal terminations *edst*, is indeed always harsh ; and that in *est* is generally so ; and, therefore, is seldom adopted. But the elision in the termination *ed* is, in many cases, not at all harsh. The consonants may indeed have a crowded appearance to the eye, but they do not sound unpleasantly to the ear ; for instance, the contracted words, *sinn'd*, *oppress'd*, *distress'd*, may be thought to be barbarous in their look ; but the actual sound of them rhymes with *wind* and *Ind*, *lest* and *rest*—sounds which surely are not unharmonious. A similar remark may be extended to verbs in which *l* precedes the terminational *ed*, as *assembl'd*, *sett'l'd*, *troubl'd*, *mingl'd*, *kindl'd*, *saddl'd*, *sprinkl'd*, etc., the sounds of

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\* *E* is properly sounded as *u* in *final* unaccented syllables before *r* : as in *writer*, *reader*, pronounced as if written *w~~u~~riter*, *re~~u~~der*.

which, as they are usually pronounced in conversation, are not inferior in smoothness and ease of utterance to *assemb-led*, *sett'led*, *troub-led*, &c., &c.

The propriety of sounding or of suppressing the *e* in the participial and verbal termination *ed*, will depend upon the position of the word. The suppression will be proper when it will promote ease of utterance by lessening the number of unaccented syllables, or prevent an unpleasant *tautophony*.

The suppression of the *e* in the following instances which occur in the Church Service, would perhaps either promote ease of utterance, or prevent harshness of sound :

- 1.—Declar'd unto mankind—  
     —our fathers have declar'd unto us—  
     —number'd with thy saints—  
     —sáv'd from our enemies—  
     —o'rder'd by thy go'vernance—  
     —estáblish'd among us—  
     —gáther'd together in thy name—  
     —scatter'd the proud—  
     —promis'd to our forefathers.
- 2.—visited and redeem'd his people.  
     —erred and are deceiv'd—  
     —afflicted or distress'd.

In conclusion it must be mentioned, that some Clergymen, and even some in the most dignified stations, never make any difference between the pronunciation in reading the language of Scripture and the Church Service, and that which is adopted on all other occasions : conceiving that sufficient distinction is produced by a general solemnity of delivery.

In the words *aged*, *belov'd*, *blessed*, *curs'd*, *learn'd*, *wing'd*, when used as ADJECTIVES, the final *e* is seldom suppressed even in common conversation, except when compounded with another word : as 'a full-ag'd horse, a sheath wing'd insect' It is certainly not to be suppressed in reading the Scriptures or the Liturgy.

*Adverbs* formed by adding *ly* to participial adjectives ending in *ed*, very often retain the sound of *e* in those very words which suppressed it before the composition took place : thus, the *e* is sounded in *assuredly*, *advisedly*, *unfeignedly*, etc.

#### 12.—THE TERMINATION *EL*.

*E* before *l*, in a final unaccented syllable, must always be pronounced distinctly ; thus, *rebel*, *chancel*, *model*, *angel*, *gospel*, *affair'd*, *lintel*, *gravel*, *bowel*, etc.

The exceptions are *shekel*, *weasel*, *ousel*, *navel*, *ravel*, *snivel*, *hazel*, pronounced as if written *shékke*, *weasle*, etc.

#### 13.—THE TERMINATION *EN*.\*

*E* before *n* on the contrary, in a final unaccented syllable, and not

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\* The remarks under Section 13, 14, and 15 require the particular notice of those who are inclined to follow the spelling as their guide in pronunciation.

preceded by a liquid, should generally be suppressed: as *harden, garden, burden, bounden, roughen, taken, shapen, sharpen, open, chosen, lighten, wheaten, heathen, strengthen, burthen, smitten, begotten, graven, eleven, heaven, leaven, given, cloven, brazen, flaxen*, etc.; pronounced, *hardn, gardn, burdn*, etc.

The same elision takes place in compounds, as *gardner, burdnsome*, etc. In the following words—*hasten, chasten, fasten, listen, glisten, christen, moisten, often, soften*, the *t* is silent as well as the *e*.

Even after a liquid, the *e* is sometimes suppressed: as in *fallen, stolen, swollen*; pronounced *falln, stoln, swolln*.

The exceptions are few—*hyphen, hymen, aspen, patten, sloven; sudden, kitchen, chicken, pattens, mittens*. In these words the *e* is sounded; in the last four, it has the sound of short *i*.

#### 14.—THE TERMINATIONS *IL* AND *IN*.

“*I* before final *l* and *n* must be carefully pronounced, the contrary utterance being gross and vulgar: *pencil, vigil, pupil, griffin, urchin, resin, germin, Latin*.

“Only four exceptions are admitted, namely, *evil, devil, raisin* and *cousin*, pronounced *e-vl, dev-vl, rai-zn, cuz-zn*.”—*Smart*.

Most of the words ending in unaccented *il* and *in*, appear to be derived from the Latin, French, or Italian. It is probable that the persons who first introduced them into our language, introduced with them somewhat of the foreign mode of pronouncing these unaccented terminations, which would become current, because it did not interfere with the sound of any other terminations pre-existing in the English tongue. Hence it may be inferred that the terminations *il* and *in* have always been sounded distinctly.

With regard to the exceptions, it is observable that *devil* and *evil* are of Anglo-Saxon origin. Of the former, Johnson says, that, on account of its derivation, “it were more properly written *dível*.” (In German, *i* is sounded *e*.) *Evil* also ends with *el* in the original. Therefore it is not improbable, that, as in numerous other words terminating in *el*, the *e* has always been suppressed, and these two words have ever been sounded *dev-vl* and *e-vl*. All orthoëpists adopt this pronunciation, Walker, Smart, Webster, Jameson, &c.

*Cousin* is indeed a French word, but from our national love of punning, it is not unlikely that it has in English been commonly pronounced like the verb to *cozen*;—so, at least, it was in Shakspeare's time; Hotspur exclaims,—

“Why, what a deal of candied courtesy  
This fawning greyhound then did proffer me!  
Look—‘*When his infant fortune came to age*’—  
And ‘*Gentle Harry Percy*,’—and ‘*kind cousin*’—  
The devil take such COZENERS!”

#### 15.—THE TERMINATION *ON*.

The *o* is suppressed in the final unaccented syllable *on*, preceded by *c, k, d, f, s, t, z*, as in *bacon, beacon, deacon, beckon, reckon; pardon;*

*capon*; *prison*, *reason*, *season*, *treason*, *poison*, *crimson*, *person*, *lesson*; *cotton*; *blazon*, &c., pronounced *bacn*, *beacn*, &c.

Walker remarks that "this suppression of the *o* must not be ranked amongst those careless abbreviations found only among the vulgar, but must be considered as one of those devious tendencies to brevity, which has worn itself a currency in the language, and has at last become a part of it. To pronounce the *o* in those cases where it is suppressed would give a singularity to the speaker bordering nearly on the pedantic; and the attention given to this singularity by the hearer would necessarily diminish his attention to the subject, and consequently deprive the speaker of something much more desirable."

The exceptions, particularly observable in solemn speaking, are *unison*, *diapason*, *horizon*, *weapon*. When *x* or *n* precedes the *t*, the vowel is pronounced distinctly; as in *wanton*, *saxton*; and frequently so after *t* in the names, *Stilton*, *Wilton*, *Melton*, *MILTON*. It is to be remembered, that in all these words the termination *on* is sounded *un*.

#### 16.—SUPPRESSING THE VOWEL-SOUND IN THE TERMINATION TION AND SION.

"There is a vicious manner of pronouncing these terminations by giving them a sharp hiss, which crushes the consonants together, and totally excludes the vowels, as if *nation*, *occasion*, &c., were written *na-shn*, *occa-shn*, &c. These terminations, which are very numerous in the language, ought to be pronounced as distinctly as if written *nashun*, *occashun*."—Walker.

#### 17.—SUPPRESSING *T* WHEN IT OCCURS BETWEEN TWO *S*'S.

This fault is frequently observable in pronouncing the following words in the Church Service: *lost sheep*, *Christ's sake*, *hosts*, *requests*, *priests*: which are incorrectly sounded as if written *loss sheep*, *Chriss sake*, *hoss*, *requess*, *priess*. A similar suppression of *t* is sometimes heard in saying *subsanse*, instead of *substance*.

#### 18.—SUPPRESSING *H* WHERE IT OUGHT TO BE SOUNDED; AND INVERSELY.

*H* ought always to be sounded at the beginning of words, except in the following and their compounds: *heir*, *heirss*, *honest*, *honesty*, *honour*, *honourable*, *hour*. In *humour* and its compounds, the first syllable is sounded as if written *yew*.

#### 19.—SUPPRESSING *H* BEFORE *W*; ALSO IN *SHR*; AND IN THE TERMINATION *TH*.

The aspirate *h* is often improperly suppressed, particularly in the pronunciation of the capital where we do not find the least distinction between *while* and *wile*, *whet* and *wet*, &c. In the pronunciation of words beginning with *wh*, we ought to breathe forcibly before we pronounce the *w*.

The principal exceptions are *who*, *whose*, *whom* (pronounced *hoo*, *hooze*, *hoom*), *whoever*, *whoso*, *whosoever*, *whomsoever*; *whole*, *wholly*,

*wholesale*; *wholesome*, *wholesomely*, *wholesomeness*; *whoop*—in *fall* which the *w* is silent.

The *h* is sometimes improperly omitted in pronouncing words beginning with *shr*; thus, *shrill*, *shrink*, *shrunk*, &c., are occasionally sounded as if written *srill*, *srink*, *srunk*, &c.

The aspirate is likewise dropt by some speakers in the terminational *th*; they pronounce *sisth*, *sisthly*, &c., as if written *sist*, *sistly*, &c. These two latter faults are common, though unnoticed by Walker.

## 20.—SOUNDING *R* TOO STRONGLY OR TOO FEEBLY.

“*R* has two sounds in our language; one which may be called rough, and the other smooth. The smooth *r* ought to be employed only at the end of words, as in *bar*, *lore*, *bard*, *dirt*, *storm*; and at the end of syllables, when *r* or a vowel does not immediately follow in the next syllable, as in *bar-ter*, *inform-er*, *heart-en*. In every other case the rough *r* (accompanied with a forcible propulsion of the breath and voice) is to be used; as in *rad*, *a-round*, *barrel* (*r* is followed by *r* in another syllable), *peril* (*r* is followed by a vowel in another syllable), *tyrant*, *bring*, *prond*, *dethrone*. In London, we are too liable to substitute the smooth *r* in the place of the rough; and, even in its proper situation, we often pronounce the smooth *r* with so little exertion in the organs as to make it scarcely anything more than the sound of *a* as heard in *father*. In Ireland, on the other hand, *r*, where it ought to be smooth, receives too strong a jar of the tongue, and is accompanied with too strong a breathing. We hear *storm*, *farm*, &c., pronounced something like *staw'-rum*, *far'-um*.” \*

The following are common instances in which the *r* is by some speakers entirely suppressed: *first* is converted into *fast*, *wherefore* into *whaffore*, *perhaps* into *pehaps*, *perform* into *peform*, *mercy* into *mussy*, &c.

When a word ending with smooth *r* is followed by a word beginning with a vowel (as *bare elbow*, *nor all your arts*), *r* appears to be in the same situation as *r* in *barrel* and *peril*. In this case, Mr. Smart recommends the use of the rough *r*, but not with force.—“Practical Grammar,” p. 304.

## 21.—SUPPRESSING THE SOUND OF THE FINAL CONSONANTS.

“One great cause of indistinctness in reading, is sinking the sound of final consonants, when they are followed by words beginning with vowels, and of some when the next word begins with a consonant.”—*Walker*.

The *d* in *and* is always to be sounded when a vowel begins the next word, and particularly when that word is the article *an*.

“When consonant-sounds of different formation immediately succeed each other, the organs must *completely* finish one, before they begin to form the next. If this rule is not attended to, the articulation will not

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\* See Appendix to Lecture on Stammering and Defective Articulation, where will be found some directions respecting the method of curing a defective utterance of the *r*.

be sufficiently strong. This active separation of the organs in order completely to finish the consonants, will, when it is a mute, make the ear sensible of a kind of rebounding. Supposing the following sentence were to be read : ‘ *He received the whole of the rent before he parted with the land.*’ we shall immediately perceive the superior distinctness of pronouncing it with the *t* and *d* finished by a smart separation of the organs, and somewhat as if written, ‘ *He receive-de the whole of the ren-te before he parted-de with the lan-de.*’ The judicious reader will observe that this rule must be followed with discretion, and that the final consonant must not be so pronounced as to form a distinct syllable ; this would be to commit a greater error than that which it was intended to prevent : but as it may with confidence be asserted that audibility depends chiefly on articulation, so it may be affirmed that articulation depends much on the distinctness with which we hear the final consonant ; and trifling, therefore, as this observation may appear at first sight, when we consider the importance of audibility, we shall not think anything that conduces to such an object below our notice.”—*Walker*.

## 22.—THE TERMINATIONAL *NG*.

The terminational *ng* sound upon the following vowel exactly as they do in *singer* and *bringer* ; no sound of the *g* should be heard, as in *anger* and *finger*.

Ex.—Bring-all, among-us, &c.—*Smart*.

## GUIDANCE IN PRONUNCIATION.

I.—CUSTOM is the first guide in pronunciation : *e.g.*, the diphthong *ea* is commonly sounded like *e* ; therefore analogy would require *great* to be pronounced *gret* ; but custom decidedly prefers *grate*.

II.—ANALOGY is the second guide. When custom varies, ascertain how a similar combination of letters in other words is pronounced : *e.g.*, most persons pronounce *among* as if it were written *amung* ; some, however, follow the spelling, and give the alphabetic sound to the *o*. But as in the syllable *mong* in the words *monger*, *mongrel*, the sound of *u* is substituted, analogy is in favour of adopting the same sound in *among*.—On the same principle, *censure* is to be pronounced as if written *censhure*, because *sure*, *surely*, *surety*, &c., are sounded as if there were an *h* in the words.—Dissyllables, compounded with the syllable “ward,” are accented on the first syllable ; as *backward*, *forward* ; *upward*, *downward* ; *homeward* ; *onward* ; *northward*, *southward* ; *eastward*, *westward* ;—therefore analogy requires that the accent should be laid on the first syllable of *forward* rather than on the second. The authority of all pronouncing dictionaries supports the same conclusion. In poetry, the word is generally pronounced as a monosyllable.—Is it forefáther, or fórefather ? As the accent is on the first syllable in *godfather*, *grandfather*, and *stepfather*, analogy justifies the accent on the first syllable of *fórefather*.

Guidance may also be obtained in some doubtful instances by observing the strong tendency in pronunciation to shorten in compounded words the vowel or diphthong which is long in the primitive :

thus, *nātion*, *nātional*; *Chrīst*, *Chrīstian*; *glōbe*, *glōbular*; *mēad*, *mēadow*, &c.—On this principle the *a* is shortened in *sācrament* and *sācrifice*, and the *o* is shortened in *knōwledge*.

III.—DERIVATION, either from words in our own or in a foreign language. When Analogy fails, or is conflicting, then consult *Derivation*. For instance, as *o* receives its alphabetic sound in *over* and *overt*, some speakers give it the same sound in *covert*; but the derivation of that word from *cover* will decide the correct pronunciation to be *cūvert*.—Again, is it *frontlet* or *fruntlet*? In some words the syllable *out* has the alphabetic sound of the *o*, either long, as in the contracted word *don't*, or short as in *font* and *frontier*; but as *frontlet* is derived from *front*, in which, as well as in *affront* and *confront*, *o* is usually sounded as *u*, the derivation should be pronounced like the primitive.

IV.—PERSPICUITY. When neither analogy nor derivation will guide, regard should be paid to perspicuity; e.g., if *a* in *haling* (dragging) receives the alphabetic sound, the word is liable to be confounded with *hailing* (calling to, speaking to). This doubt will be prevented if the word is pronounced as if written *hauling*. In this instance a regard to *derivation* will assist; as the word *hale* is derived from the French verb *haler*, the sound of the *a* in the English word may be allowed to resemble that of the French vowel.—Fifty years ago *dome* was frequently pronounced *doom*; so that the *doom* of St. Paul's might mean either its fate or its roof. Regard to the spelling now prevents such a mistake, and produces perspicuity.

V.—EUPHONY, or *ease of utterance*, will decide the pronunciation in regard to the place of the accent in some doubtful cases. The words *corruptible*, *acceptable*, *perceptible*, *susceptible*, are more easily pronounced with the stress on the *second* syllable rather than on the *first*.—The word *pronunciation* is smoother when the *c* is sounded as *s*, not as *sh*, and the word pronounced as if written *pronunscashon*, not *pronunshashon*. The repetition of the hissing sound of the *sh* is unpleasant. The word “orthoëpist” is more easily pronounced with the accent on the second syllable than on both first and third. *Orthoëpist* requires less effort in utterance than *or'tho-ëpist*. The accent is laid on the second syllable in several other similar compounds, *orthog'onal*, *orthog'raphy*, *orthol'ogy*, *orthom'etry*.

VI.—ORTHOEPISTS. When custom varies, and opposite inferences may be drawn from the consideration of analogy, derivation, or euphony, then let the agreement of the majority of *orthoëpists* decide.



## ALPHABETICAL LIST.

A LIST OF WORDS, OCCURRING IN THE SCRIPTURES, TO BE PRONOUNCED ACCORDING TO THE AUTHORITY OF WALKER AND LATER WRITERS.—(N.B. Where they differ, the opinion of the *majority* is followed.)

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\*\*\* The figures refer to the preceding sections.

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The accented syllable is distinguished by the acute accent.

## A.

A, article, short, not *ā*, as in the first letter of the alphabet.

Abhor, (*h* to be sounded)

Above, *abŭv*, not *abōve*

Absolve, (*s* like *z*)

Absolution, (*s* sharp)

Accep'-table

Ac-cess'

Accómplish, (*o* as in *not*)

Acknowledge, *ak-nol'-ledge*<sup>1</sup>

Apostolic, *ap'-os-tol'-ic*

Arch-ángel, *ark-ángel*

Are, *ar* (*a* as in *far*)

Authority, *aw-thór-ity*

Awkward, *awk-wurd*

Ahá ! *ah-hah'*

Albéit, *all-bé-it*

A'tienate, *á-le-yen-ate*<sup>2(b)</sup>

Almighty, *all-migh'ty*

Almond, *á-mund*, (*a* as in *far*)

Alms, *amz* (*a* as in *far*)

Aloes, *al'-o:ē*

A'men', (*a* as in *fate*)

Among, *amung'*<sup>7</sup>

Amongst, *amungst*

And, not *end*

Answer, *ánsver*

Ant, (*a* as in *fat*)

Any, *en-ny*

Apostle, *apos'-sl* (*o* as in *not*)

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Accep-table.]—Walker regretted that, in his time, this word had shifted its accent from the second to the first syllable. It would have afforded him satisfaction to have known that the principle which he recommended has latterly so much prevailed, as to have nearly restored the original pronunciation. His general rule is, that when *p* or *c* occurs before *t*, in words of four syllables, or more than four, (as in *perceptible*, *susceptible*, *corruptible*, *incorruptible*, *refractory*, *refectory*, *perfunctory*, &c.), ease of utterance is much promoted by laying the accent on the syllable ending with the *p* or *c*.

And.]—The faulty conversion of *and* into *end* is sometimes heard among those who wish to avoid the opposite fault of making *and* emphatic.

Amen.]—In chanting, *ah-men* is more vocal. If it receives that sound in *reading* under the supposition that it is the true sound of the letter in the original language, consistency would require the second syllable to be pronounced as if written *mene*—*ah-mene*. This pronunciation is said to have been already introduced in some places.

Any.]—Refer to the remarks under the word "many." If there is reason for continuing to pronounce that word *menny*, *cuny* will be admitted on the score of affinity.

Bade, *bud*  
 Balm, *bam* (*a* as in *far*)  
 Bap-tize', not *bap'-tize*  
 Bath, (*a* as in *far*)  
 Because, (*s* as *z*)  
 Bé-he-moth  
 Behove, *behoore*  
 Be-lieve, not *blieve*  
 Beneath, *benethe* (*th* as in *this*)  
 Besom, *bézum*

Calf, *caf* (*a* as in *far*)  
 Calm, *cam*, (*a* as in *far*)  
 Castle, *cassle*  
 Catch, not *ketch*  
 Catholic, (*a* as in *cat*)  
 Censure, *censhure* <sup>6</sup> (<sup>d</sup>)  
 Chamber, *chame-bur*  
 Chamberlain, *chame-bur-lin*  
 Charity, (*a* as in *chat*)  
 Chasten, *chase-sn* <sup>13</sup>  
 Chăstity <sup>2</sup>  
 Chastisement, *chăś'-tiz-ment* <sup>2</sup>  
 Children, not *childern*  
 Christianity, *chris-te-ân-ity* <sup>6</sup>  
 Clothes, *clothze* or *cloze*

Deacon, *de-kn* <sup>15</sup>  
 Defend', not *difend*  
 Decease, *s* not *z*  
 Design, *desine* (not *z*)  
 Desist, *de-sist* (not *z*)  
 De-spite'  
 Deuteron'omy  
 Devil, *dev'l* <sup>16</sup>  
 Devilish, *dev-rl-ish* <sup>14</sup>

Ear, not *year*  
 Ecclesiastic, *ec-clé-zhe-as-tic* <sup>6</sup>

## B.

Betroth', *betröth*, (*th* as in *thin*)  
 Bier, *beer*  
 Bolled (*a* as in *no*)  
 Bösom  
 Both, not *bo-ath*  
 Break, *brake*  
 Brethren, not *bruthren*, not  
*breth'-e-ren*  
 Burial, *ber-re-al*

## C.

Concú-piscence  
 Condemn, (*n* silent)  
 Conduit, *kun-dit*  
 Conquer, *kong-kur*  
 Conqueror, *kong-kur-ur*  
 Con't-rite  
 Cor-rup'-tible  
 Courteous, not *curtyus*  
 Covert, *kur-vurt* <sup>7</sup>  
 Covetous, *kur-e-tus* <sup>7</sup>  
 Could (*l* silent)  
 Couldst (*l* and *e* silent)  
 Coulter, *koletur*  
 Cru-el, not *crool*  
 Cruse, *krooz*

## D.

De-liv'-er, not *dē-liv-e*  
 Demon, *demun* <sup>15</sup>  
 Diamond, *di-a-mund* <sup>15</sup>  
 Discern, *diz-zeru'*  
 Dissemble, not *dizzebble*  
 Draught, *drăft*  
 Drought, *drout*, not *drouth*, nor  
*draut*

## E.

Either, *e-ther*, or *either*  
 Em-c-rods, (*em* as in *them*)

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Corruptible.]—See note on "acceptable."

Deuterónomy.]—According to analogy, in all other words compounded with *deutero*, the *third* syllable is accented: *deuterógamist*, *deuterógamy*, *deuterópathy*, *deuteróscopy*.

Endow, <i>ow</i> as in <i>down</i> , not as in <i>blow</i>	Erred, <i>urred</i>
Engine, <i>enjĭn</i>	Error, not <i>uror</i>
Epistle, <i>e-pis-sl</i>	Evil, <i>e-vĭ</i> <sup>14</sup>
Ere, <i>air</i>	Ewe, <i>yu</i>
Errand, not <i>arrand</i>	Ever-las'-ting
	Ex'orcist

## F.

Father, ( <i>a</i> as in <i>far</i> )	Förge
Fellow, <i>fel-lo</i> ( <i>o</i> as in <i>no</i> )	Forget, not <i>forġit</i> <sup>7</sup>
First-fruitse	Forthwith, ( <i>th</i> as in <i>thin</i> )
Flay, not <i>fle</i>	Frailty, <i>frule-ty</i>
Follow, <i>fol-lo</i> ( <i>o</i> as in <i>no</i> )	Front, <i>frunt</i> <sup>7</sup>
Folk, <i>föke</i>	Frontlet, <i>fruntlet</i>
Foré-fathers	

## G.

God, ( <i>o</i> as in <i>not</i> )	Greaves, <i>grēves</i>
Gold, ( <i>o</i> as in <i>no</i> )	Gross, ( <i>o</i> as in <i>no</i> )
Great, <i>grate</i>	

## H.

Hale, <i>haul</i>	Herewith', ( <i>th</i> as in <i>thin</i> )
Hallelujah, <i>hallelujah</i>	Heretofore, <i>here-too-före</i>
Hallow, ( <i>a</i> as in <i>fan</i> )	Hinder, <i>adj.</i>
Half, <i>haf</i> (as in <i>far</i> )	Hindermost
Hatred (not <i>ha-ter-ed</i> )	Höm-age
Have, ( <i>häv</i> )	Hundred, not <i>hunderd</i>
Heard, <i>herd</i> ( <i>e</i> as in <i>met</i> )	Hymn, <i>him</i>
Hearth, <i>härth</i>	Hypocrisy, ( <i>s</i> not <i>z</i> )
Height, <i>hite</i> , not <i>highth</i>	Hypocrite, <i>hyp-o-crit</i>
Heresy, not <i>her-e-zy</i>	

Either.]—The general sound of *ei* in English words is *a* or *e*, there being only four words, *height*, *sleight*, *heigh-ho*, *cider*, in which it has the sound of *i*. To give it this sound in *either* and *neither* is a modern fashion, contrary to the strongest analogies, and discountenanced by most orthoëpists and many public speakers, who agree in preferring *ether* and *nether*. The words come from the Saxon; therefore *ei* in the first syllable is not the Greek diphthong *Ei*.

Everlasting.]—In this word, the primary accent may be transferred to the first syllable of "*ever*," if the sentiments should require it. (Grant's Gram., p. 167.)

Endow.]—In all derivations, *dower*, *dowery*, *dowager*, &c., the same sound of *ow* is adopted.

Foré-fathers.]—According to the majority of orthoëpists.

God.]—The short *o* and the *d* must be distinctly sounded, so that the word may never be corrupted into *Gad*, *Gaud*, *Gode*, or *Got*.

Great.]—Custom is so decided in pronouncing *ea* in this word like *ea* in *pear* and *bear*, that to sound it otherwise is generally considered affectation.

Hale.]—In the pronunciation of this word orthoëpists seem to be equally divided. *Haul* best distinguishes it from *to hail*.

## I.

I, not *aye*  
 Idol, *Idūl*, not *idle*  
 Incarnation, not *incurnation*  
 Infinite, *in-fe-nit*<sup>3</sup>

Inspiration, *insperation*<sup>9</sup>  
 Instead, *instēd'*, not *instid'*  
 Iron, *i-urn*  
 Issue, *ish-shu*<sup>6</sup> (d)

## J.

Jealousy, (*s* not *z*)

Justice, not *jestice*<sup>7</sup>

## K.

Knowledge, *nōl-ledge*<sup>1</sup>

## L.

Leasing, *leaz'ing*  
 Length (*g* sounded), not *leuth*  
 Lep'cr  
 Leprosy, (*s* not *z*)

Libertines, *Lib'-er-tins*  
 Linen, *lin-nin*  
 Lord, (*o* as in *nor*)

## M.

Many, *menny*  
 Manifold, *man'-e-fold*  
 Master, (*a* as in *far*)<sup>7</sup>  
 Marry, (*a* as in *mat*, not *far*)  
 Mediator, *mē-di-a-tur*<sup>3</sup> (a)

Medicine, *med-e-sin*  
 Merchant, not *marchant*  
 Mine, not *mīn*  
 Miracle, (*i* as in *pin*)

## N.

Nature, *na-tshure*<sup>6</sup>  
 Natural, *nat-tshu-ral*<sup>1</sup>  
 National, *nash-un-ul*<sup>2</sup>  
 Neither, *nether* or *nither*

Nephew, *nevrū*  
 None, *nūn*  
 Nō-table, not *nōt-able*

## O.

Oaths, *ōthz* (*th* as in *this*)  
 Ob-tain, not *obe-tain*  
 Oblige, *oblidge*  
 Of-fences, not *o-fences*  
 Often, *of-fū*<sup>13</sup>

One, *wūn*<sup>5</sup>  
 Once, *wūnse*<sup>5</sup>  
 Only, *owūly*, not *ōnly*  
 Op-press, not *o-press*  
 Or-di-na-ry or ord-na-ry

Lord.]—Care must be taken to sound the *o* and *r* distinctly and fully in this word, to prevent it from being changed into such sounds as the following, which are occasionally heard: *Lard, Lurd, Lod, Lode, Lorud, Lud, Laud.*

Many.]—General custom favours this pronunciation, which has probably always been the sound of the word, derived from the Saxon word *manig*. Amongst old writers it was often written *menic* or *meyny*.

Manifold.]—Etymology would require this word to be pronounced *mennyfold*, but custom decides otherwise. A similar deviation prevails in the preposition *tō-wards* in which *o* has its regular sound, though the primitive word *to* is sounded like the adverb too.

Nōtable.]—i.e. *remarkable*. *Nōtable* signifies *careful* or *bustling*.

Neither.]—See remarks under the word "either."

## P.

Paradise, (*a* as in *mat*)  
 Pardon, *par-dn*<sup>15</sup>  
 Pardonable, *par-dn-a-bl*<sup>15</sup>  
 Pardoning, *par-dn-ing*<sup>14</sup>  
 Pa'-rent, not *par-ent*  
 Parliament, *par-le-ment*  
 Path, (*a* as in *far*; *th* as in *thin*)  
 Paths, *pathz* (*th* as in *this*)  
 Pa-tri-arch<sup>2</sup> (*b*)  
 Perform (*o* as in *not*)  
 Peril, *pěr'-il*, not *pur-il*  
 Perhaps (*h* to be sounded)  
 Person, *per-sn*<sup>15</sup>  
 Persuasion, *per-sua-zhun*<sup>6</sup> (*s*)  
 Persuasive, (*s* sharp<sup>15</sup>)  
 Pitied, *pit-il*<sup>6</sup> (*b*)  
 Pour, *pore*  
 Pomegranate, *pŭm-gran'-nat*  
 Po'-ten-tate  
 Pontius, *pont-ius*

Prē-cept  
 Preside, (*z* not *s*)  
 President, *pres-ze-dent*  
 Princess, not *princéss*  
 Prison, *priz-zn*<sup>15</sup>  
 Prisoner, *priz-zn-ur*<sup>15</sup>  
 Process, *prós'-ess*  
 Prophecy, *s. prof'-fe-se*  
 Prophesy, *v. prof'-fe-si*  
 Propitiation, *pro-pish-e-á-shun*<sup>6</sup> (*a*)  
 Proving, *prooving*  
 Psalm, *sam* (*a* as in *far*)  
 Psalmist, *sal'-mist* (*a* as in *far*)  
 Psalmody, *sal'-mo-de* (*a* as in *far*)  
 Pūnish, not *poo-nish*  
 Pūnishment, not *poo-nish-ment*  
 Pursue, *pur-sú*<sup>6</sup> (*i*) not *purshu*  
 Push, *poosh*  
 Put, (*u* as in *bull*)

## Q.

Quantity, (*a* like *o* in *not*)<sup>5</sup>

## R.

Raisin, *ra-zn*  
 Rather (*a* as in *fat*) not *ruther*  
 Ravening, *rā-vn-ing*  
 Reason, *re-zn*, not *resun*<sup>15</sup>

Reasonable, *re-zn-a-bl*<sup>15</sup>  
 Rec-oncile, not *re-concile*  
 Revolt, (*o* as in *bolt*)  
 Rule, *rool*, not *re-ule*<sup>7</sup>

## S.

Sabáoth

Sàbbath-day, (only *one* accent)

\* S in the adjective termination *sive* is always sharp and hissing.

Princess.]—According to the present fashion this word is accented on the *second* syllable. This change in the accentuation may be ascribed probably to the fact that the *possessive* case of the word has come into frequent use in connection with a modern theatre. Ease of utterance has great influence on pronunciation. As it is more difficult to say "The Princess's" than "The Princess's," therefore the latter accentuation is generally adopted. But is this a sufficient reason why the word in any other case than the possessive should lose its original accent on the *first* syllable? If it is, analogy would require that we should say "Countéss, Marchionéss, Duchéss." Still, however, the word is allowed to retain the accent on the *first* syllable when the next word has the accent on that syllable. Every one speaks of the "Princess Alice," not of the "Princéss Alice."

Sabáoth.]—As custom varies in the pronunciation of this purely Hebrew word, the authority of the Masoretic punctuation induces some to pronounce it Sa-ba-oth; by which mode it is prevented from being confounded with *Sabbath*.

Sàbbath-day.]—When two substantives are compounded, one accent is commonly used instead of two. "Thus we should say, the *war minister*, if there were no other

Săc-ra-ment <sup>1</sup>	Söd-er
Săc-ra-ment-al <sup>1</sup>	Soften, <i>sof-fn</i> <sup>13</sup>
Sacrifice, <i>s. sāk-kre-fize</i> <sup>1</sup>	Sojourn, <i>sō-jurn</i> ( <i>u</i> as in <i>tub</i> )
Salvation, not <i>sulvation</i>	Sojourner, <i>sō-jurn-ur</i>
Sātan	Solace, <i>sol'-las</i>
Says, <i>sez</i>	Sov'-ereign, <i>sov'-r-in</i>
Scarceness ( <i>a</i> as in <i>fate</i> )	Spirit, not <i>ssper-it</i> , nor <i>spur-it</i>
Schism, <i>sizm</i>	Staves, <i>pl. of staff</i> , rhymes with <i>calves</i> in some instances
Scourge, <i>skurje</i> ( <i>u</i> as in <i>tub</i> )	Starry ( <i>a</i> as in <i>far</i> )
Season, <i>se-zn</i> <sup>15</sup>	Strength ( <i>g</i> sounded)
Second, <i>sek-kund</i> , not <i>sek-knd</i>	Subject', <i>verb</i>
Seethe, ( <i>th</i> as in <i>this</i> )	Subjec'-ted, <i>part. adj.</i>
Selves, not <i>selves</i> , nor <i>sel-ves</i>	Subtil, <i>suttl</i>
Sepulchre, <i>sep'-ul-kur</i> , ( <i>u</i> as in <i>tub</i> )	Subtilly, <i>sutly</i>
Sew, <i>sow</i>	Subtilty, not <i>sub-til-ty</i>
Shall, neither <i>shull</i> nor <i>shawl</i>	Such, not <i>setch</i> <sup>7</sup>
Shalt, not <i>shult</i>	Suffice, <i>suffize</i>
Shew, <i>show</i>	Suit, not <i>shute</i> <sup>6</sup> (l)
Shone, <i>shōn</i> <sup>4</sup>	Sworn, ( <i>o</i> as <i>no</i> ; <i>w</i> sounded)
Should, ( <i>l</i> silent)	Synagogue, <i>sīn-u-gōg</i>
Shouldest, ( <i>l</i> and <i>e</i> silent)	T.
	Toward ( <i>o</i> as in <i>no</i> )
Tăb-ret	Towards, <i>tō-urds</i>
Talk, <i>turk</i>	Treason, <i>tre-zn</i> <sup>15</sup>
Terrible, not <i>terrible</i>	Treasonable, <i>tre-zn-a-bl</i>
Testimony, <i>testimū-y</i> <sup>9</sup>	Trōth
Thanks, not <i>thunks</i> <sup>9</sup>	Truths, ( <i>th</i> as in <i>thin</i> )
Thanks'-giving (accent on the first)	True, <i>troo</i> , not <i>tre-ew</i> <sup>7</sup>
Than, not <i>then</i> <sup>9</sup>	
Thraldom, <i>thrawl-dum</i>	

## U.

Underneath, *undernethe*, (*th* as in *this*)

## V.

Value, *val-yoo*, not *valoo*Venison, *ven-zn*

ministers of state beside that one; but as there are others, we say the *vār minister*, with a reference to the others."—*Smart*. On the same principle, only *one* accent is given to *Sabbath-day*, *mān-servant*, *māid-servant*, *jūdgment-seat*, &c.

Sa-tan.]—The first *a* is long in the Hebrew: short in the Latin and Greek. (Care must be taken not to pronounce it as if spelt *Sa-tū*.)

Sa-tan.]—Also pronounced "Sāt-an"—a custom originating perhaps in the practice of some Greek and Latin versifiers of the middle and modern ages, who shortened the first vowel in the word "Sātanās;" but as the English version both of the New as well as of the Old Testament adopts the original *Hebrew* word, in which the first vowel is long according to the Masoretic punctuation, "Sā-tan" appears to be the preferable mode of pronunciation.—Care must be taken not to convert it into "Sa-tū."

Staves.]—This pronunciation, which analogy justifies, is adopted by some who are generally considered very correct speakers. Walker makes it rhyme with *caves*.

Venison.]—Walker advises that this word should be a tri-syllable in reading the

Věry, not *vēr-ry*  
 Victuals, *vittlz*  
 Virtue, *vir-tshu* <sup>6</sup>

Virtuous, *vir-tshu-us* <sup>6</sup>  
 Volume, *vol-yume*  
 Vouch-safe', (*ch* sounded)

## W.

Walk, *wauk*  
 Wast, *wöst*  
 Weapon, *wěp-pun* <sup>1</sup>  
 Were, *wēr*, not *ware*  
 Whereof, *hware-of* (*o* as in *not*) un-  
     less emphatic  
 Wherefore, *hwat-fere*  
 Whereunto, *hware-un-toó*  
 Who, *hoo*  
 Whom, *hoom*  
 Whose, *hooze*  
 Whole, *hole*  
 Wholly, *hole-ly*  
 Wicked, *wik-id*  
 Wickedness, *wik-id-ness*

Wi-li-ness  
 With, (*th* as in *this*)  
 Womb, *woom*  
 Women, *wīm-min*  
 Wonder, *wünder* <sup>5</sup>  
 Wont, *wunt*; not *wont*  
 Worship, *würship* <sup>5</sup>  
 Would, *wood*  
 Wouldest, (*l* and *e* silent)  
 Wound, *woond*  
 Wrap, not *wrop*  
 Wrath, *rawth*  
 Wrestle (*t* silent)  
 Wroth, *roth* (*o* as in *not*)

## Y.

Yea, *ya*  
 Yellow, *yel-lo*  
 Yours, (*s* as *z*)

Yonder, not *yander*, *yender*, nor  
     *yunder*  
 Youths, (*th* as in *thin*)

## Z.

Zealot, *zēl-ut* <sup>1</sup>

Zealous, *zēl-us*

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language of Scripture; but general custom is against him. If his suggestion were adopted, a similar principle ought to be extended to *victuals*, and *business*.

Weapon.]—*Wep-pu*, according to Walker.






## APPENDIX II.

Extracts from the Reports of H.M. Inspectors. Report of Royal Commission on Education, 1861. Regulations of University of London. Ordinance of Scottish Universities Commission. Lord Brougham's letter of advice. Lord Stanley's speech at University College. Lord Stanhope's speech at Aberdeen. "The Bishops, the Clergy, and the People." *Fraser's Magazine*. Contemporary orators. "A Few Words about Sermons." *Cornhill Magazine*. Letters from the English Bishops on training Divinity students in public reading. "On Clergyman's Sore Throat."

### EXTRACTS FROM THE REPORTS OF HER MAJESTY'S INSPECTORS.

REPORTS ON ELEMENTARY SCHOOLS FOR THE YEAR 1859.

From Rev. J. G. C. FUSSELL's *General Report* for 1859.—Page 20.

“EADING. As regards the usual elementary subjects, I have little to add to the remarks which I have made on former occasions. I suppose that few will be disposed to deny that no secular subject comprised in the time-table is of greater importance than *reading*; whether we regard it as an end in itself, or as the chief means to other ends, this will, I doubt not, be admitted with scarcely a question. The practical working, however, of a considerable number of schools is not so conducted as to lead to the conclusion that this belief is shared by the teacher or his staff. *In some, reading is not taught at all in any real or sufficient sense.* In others, the reading lessons of the lower classes are conducted with but slight regard to clearness of articulation or correctness of pronunciation; and even where the reading lessons evince careful preparation and study on the teacher's part, and a just appreciation of what is required in order to the successful teaching of the subject, still, I not unfrequently remark that as soon as the reading lesson is over, there is little or no pains taken to perpetuate as a habit during the course of the remaining lessons, that proper and intelligible utterance, the necessity of which had just before been so forcibly impressed upon the children.

“If, however, it were possible, without unduly interfering with other arrangements, to stamp a higher importance on this most essential subject than is at present assigned to it, I cannot doubt that the result would be eminently satisfactory. At first sight, it would indeed appear to fall naturally within the domain of the master of method, or of the lecturer in English literature, yet this is not always so; a man may be a very indifferent reader, and yet be an able and even attractive teacher of every-



thing else. Nay, his very *reading* may be thoroughly *intelligent*, and yet his *enunciation* be *imperfect*, and his *pronunciation* *objectionable*. How can students under his instruction be expected to succeed in a subject which is, almost more than any other, a matter of imitation and reproduction? Yet more, grant that he is a good and careful, nay, an elegant reader; still, to be a thoroughly accomplished professor of reading, he must have specially studied the subject in all its bearings, and *particularly he must have studied the causes of bad reading and the methods of correcting it*; he must have attentively investigated the functions of the different organs of speech, and the precise parts which they respectively play, in order that he may not only be quick to detect errors, but may accurately comprehend their cause, and be full of resource in pointing out the best and readiest expedients of avoiding them. It may reasonably be doubted whether all this can be expected at the hands of an officer upon whose time other engrossing subjects have already established claims."

MR. ALDERSON'S *General Report for the year 1859*.—Page 188.

"The style of reading shows great improvement. The articulation is more distinct, and the tones of the reader audible. I have seldom had this year to complain of the *listless inaudible mumbling which, particularly among the lower classes of a school, sometimes passes current for reading*."

MR. BRODIE'S *General Report for the year 1859*.—Pages 194, 195.

"The reading peremptorily demands attention. *By great courtesy only and forbearing allowance can that inaudible sound which, because a pupil is standing with a book in his hands, and his lips are doubtfully moving, you hope you hear, but might as easily hope to see, be called reading*. Occasionally, but rarely, the other extreme prevails, and the whole class shrieks. Stops are disregarded, and the reader speedily sits down, or, if a female, drops into her place, with a serene indifference to the last words of the sentence, joyous any how to have rushed through the small portion of an ungenial task. The causes seem to me not far off, nor hard to detect; first, I believe the reading is too mechanically taught; and secondly, without system. Thus, while the lesson itself is one of mere routine, each pupil being expected more or less painfully to flounder through a sentence, instead of to read sensibly, *in the natural voice*, the portion to be read is often selected at hap-hazard, and the dullest parts of a book being taken, it is little wonderful that the children, nothing evoking their intelligence or exciting their natures, stumble over hard words, and evince no interest in what they do not understand.

"Again, teachers too seldom explain difficult words or enliven the lesson by an illustration, where it might aptly be introduced on the black-board, and pay *too little heed to errors of emphasis, expression, or punctuation*.

"Further, instead of each child being permitted to read in its *natural voice*, natural defects alone or affectation being attacked, and, if possible, subjugated, the whole class is expected to read alike with a *monotonous*

*sameness*, so that, were there not some eminent exceptions, it might almost be said, 'as many schools, so many twangs.' Little fault can, I think, be laid fairly on the reading-books. They are not perfect, but nearly all admit plenty of passages well suited for a class to read consecutively. I could desire, however, for the lower classes such a work as a cheap edition of *Æsop's Fables*, the morals omitted, and for the higher classes such a work as a cheap edition of Lamb's *Tales from Shakespeare*, or a continuous historical narrative written with simple clearness.

"It is not easy to prescribe perfectly how good reading is attainable. It will, however, be safe to suggest that the opposite causes to those which produce bad reading should be pursued. Whether reading 'comes by nature' or no, *nature ought to be followed as the guide*, and good would accrue to reading, if masters would remember that *reading, after all, is but cultivated talking*,—if, oftener than now, pupils were called on to read over their dictation, were carefully questioned on the substance of their lessons, and expected to give exact answers; if they were trained (which is most rare) to recite, audibly and naturally, simple pieces from the best poets, and were urged more methodically to correct each other's emphasis and pronunciation. From all children who have been some time in any school, moderate fluency, consistent pronunciation, some attention to stops, a control of voice with audibility, may fairly be demanded."

MR. MIDDLETON'S *General Report for the year 1859*.—Page 260.

"Some teachers are too easily satisfied with reading, in fact, do not correct a class if the words are pronounced. I have been careful to explain that *pronouncing the words* is not *reading*, unless there be attention to stops, and a just expression of the meaning. Wherever I have found the best reading, I have found it produced by the *teacher's own reading as an example*. I am so convinced of this, that I wish teachers would every day read next day's lesson to each class. Good reading is promoted also by the variety and interest of reading books. It depends not less on the cultivation of the understanding, taste and feeling. Mere understanding does not secure it, for it is often distressing to hear scholars whom I know to be intelligent and well-informed, *read in a tone as monotonous and unimpressive* as if they were reading an unknown language."

MR. WILSON'S *General Report for the year 1859*.—Page 272.

"The reading in many schools still continues to present the same leading defects of *monotony* and want of proper expression, defects which cannot, I fear, be removed, so long as all the work of a promiscuous school has to be carried on in a single apartment. It is matter of regret that there should be any school without a class-room, into which classes might occasionally be drafted for *special instruction in reading*."

REV. B. M. COWIE'S *Report for the year 1859*.—Page 295.

"Generally speaking the 'reading' in the training colleges has received greater attention. The plan which we have adopted in testing the student's powers of reading has been to hear them read each three

times :—1. They choose a piece of poetry themselves, which they know well, and with whose spirit and meaning they should be thoroughly conversant ; 2. We choose for them a passage out of the English author (Shakespeare or Milton) they have been reading in college ; 3. We choose for them some English prose of a cheerful kind out of the *Spectator*. This is, I think, a fair test ; intelligence, *clear pronunciation*, and *good intonation* are the main qualities we require to insure a good mark ; not excepting any of those higher qualities of reading, which are rarely found even in persons who have had greater advantages."

## REPORT OF ROYAL COMMISSION ON EDUCATION, 1861.

The evidence of the Assistant Commissioners confirms strongly the report of Her Majesty's inspectors. "It shows," says the Commissioners, "that the mass of the children get little more than a trick of mechanically pronouncing the letters, and that *the words which they read convey hardly any ideas to their minds*. No doubt even the mere mechanical facility of reading which children now obtain would with practice grow to something better ; but if a child leaves school with that power only, it is almost certain that it will not practise reading, as it can derive no pleasure from it, and thus in a short time it will lose even the slight power which it once had."

Mr. Fraser says :—\*

"Good reading—by which I mean distinct articulation, proper expression, and an intelligent apprehension of the drift of the passage read—is a treat that I was very rarely permitted to enjoy. The children appear to fall into slovenly habits—indistinctness of sight as well as of speech—in the lower classes, which becomes ineradicable."

Mr. Hedley says :—†

"The impression which I have received from my visits to schools under certificated masters is, that the elementary branches of instruction are *not* sufficiently attended to ; the mechanical part of the work is not well done ; the writing of the children can seldom be called good ; the reading still more seldom. The writing lesson is too often conducted, as if the children needed only practice and not instruction."

He adds :—

"I do not find that the better class of masters have tried any expedients of their own for improving the writing or reading. They do not, in fact, seem conscious of the importance of these subjects and the deficiencies of their scholars."

Mr. Cumin says :—‡

"The chief difference which I found to characterise a good school compared with a bad school, was this,—that in the good school the scholar read loud enough, and distinctly enough to be understood by the bystander, whilst in the bad school it *was impossible even to hear the reader, much less to understand him*. Moreover, the well-taught scholar read the words accurately as they were printed ; the badly-taught scholar omitted some words and substituted others, especially for the smaller ones."

\* *Report*, p. 92.    † *Ib.* p. 161.    ‡ *Ib.* p. 88.

Mr. Hare remarks :—\*

"It may be questioned whether, as a fact, 'the *proper* degree of attention' is given to these fundamental and often all-sufficing subjects. To writing, on the slate at least, enough time is devoted, though the trained masters, as a class, are not eminent for their caligraphy, but not enough to reading, nor, I incline to think, to arithmetic either."

Dr. Hodgson† gives similar evidence :—

"Let me take *seriatim* the subjects commonly placed in the first rank of educational requisites. *Reading* is by no means taught, in general, as it ought to be. Many reasons might be stated in explanation of this serious defect ; to a few I will briefly allude. In many cases I have found that the great aim of the readers was so to slur over the words that it could not be told whether they were rightly or wrongly pronounced."

Mr. Wilkinson says :—

"The system of reading pursued by pupil-teachers, and still more by monitors, is faulty ; instead of 'teaching' to read, it ordinarily consists in only 'hearing' to read—too frequently in a slovenly manner and without intelligence ; and that the *reading books ordinarily used are sadly dull, and not well adapted to a child's understanding.*"

Mr. Winder's‡ evidence is to the same effect :—

"The neglect of children in their early years is the great education evil in my districts. This would seem to indicate that the schools ought to put forth their most vigorous efforts in respect of the elementary instruction of the lower classes. But this is certainly not the case. It is impossible, for example, in the cardinal article of elementary reading to overstate the imbecility with which it is taught by ordinary pupil-teachers. You may meet with children of average capacity who have been learning for years without mastering the rudiments."

Mr. Winder adds :—

"In hardly a single school that I went to was the reading what it ought to be, either in respect of expression or in merely mechanical facility. The girls I found usually better readers than the boys, and some of the female pupil-teachers at Bradford gave admirable lessons ; but, generally speaking, reading is the weakest point in school instruction, and taught with the least intelligence."

Mr. Foster's§ testimony is similar :—

"I met with very few day-schools indeed in which it seemed that the words read or repeated from a book, even with apparent ease, conveyed any idea to the mind of the pupil. For instance, a smart little boy read the first verse of the ninth chapter of St. Matthew's Gospel—'And he entered into a ship, and passed over, and came into his own city.' I asked, 'What did he enter into?' 'Don't know, thank you, sir,' replied the boy politely. 'Read it again. Now what did he come into?' 'Don't know, thank you, sir.' Only a *very small proportion of the children seem to attain any adequate understanding of the language of books during their school life*, and whether they do afterwards or not depends much upon the circumstances of their lot."

It is remarked that without specific illustrations it is impossible to understand the full meaning of the descriptions of the Assistant Commissioners. The illustrations are therefore supplied from Mr. Brookfield's,|| and are from Mr. Fraser's reports. Mr. Brookfield asked two

\* *Ib.* p. 282.

† *Ib.* p. 546.

‡ *Report*, pp. 226—7.

§ *Ib.* pp. 338—9.

|| *Minutes*, 1855—6, p. 347.

questions from the Church Catechism, "What is thy duty towards God?" and, "What is thy duty towards thy neighbour?" The following were the replies, written on slates, by two children of average intelligence, of 11 years of age:—

"My duty toads God is to bleed in him, to fering and to loaf withold your arts, withold my mine, withold my soul, and with my sernth, to whichp and to give thinks, to put my old trast in him, to call upon him, to onner his old name and his world, and to save him truly all the days of my life's end."

"My dooty tords my nabers, to love him as thyself, and to do to all men as I wed thou shall do and to me, to love, onner, and suke my farther and mother, to onner and to bay the Queen, and all that are pet in a forty under her, to smit myself to all my gooness, teaches, sportial pastures and marsters, to oughten myself lordly and every to all my betters, to hut no body by would nor deed, to be trew in jest in all my deelins, to beer no malis nor ated in your arts, to keep my ands from pecken and steel, my turn from evil speaking, lawing and slanders, not to civet nor desar othermans good, but to lern laber trewly to get my own leaving, and to do my dooty in that state if life and to each it is please God to call men."

Mr. Fraser asked in a promising school, "'What is a region?' After some delay, one little fellow put out his hand. 'Well?' 'A roundabout.' He might have had a faint idea of the meaning, but more probably only had the jingle of the New Testament phrase in his ear, 'All the region round about.'"

These answers, which are simply illustrations, "show that the bad reading of school children is *something far more serious*" than what is understood as bad reading in the higher classes of society. The *unfamiliar words evidently conveyed no notion whatever* to the children's minds.

## UNIVERSITY OF LONDON.

REGULATIONS RELATING TO DEGREES IN ARTS, JULY 26, 1860.

"In the First B.A. Examination Candidates shall be examined in the following subjects: Mathematics; Latin, and Roman History; the *English Language*, Literature, and History; the French or the German Language"—p. 47.

"The *English subjects* for 1861 are:—

History of English Literature from A.D. 1727 to 1780.

Shakespeare's *Julius Cæsar*.

Milton's *Comus*.

History of the English Constitution from A.D. 1300 to A.D. 1700"—p. 48.

"Candidates for Honours in *English* shall be examined in subjects to be defined from time to time.

"The *English subjects* for 1861 are :—

History and Grammatical Structure of the English Language.

History of English Literature from A.D. 1727 to A.D. 1810.

Akenside's *Pleasures of Imagination*.

Goldsmith's *Deserted Village*.

Cowper's *Task*, Books II. and V.

Johnson's *Lives of the Poets*.

Smith's *Wealth of Nations*, Books I. and II.

History of the *Social Condition* of the People of England from  
A.D. 1300 to A.D. 1700, as learnt from facts and statutes"—p. 51.

"The candidate who shall distinguish himself most in English shall receive an Exhibition of Thirty Pounds per annum for the next two years"—p. 52.

In the Second B.A. Examination for Honours, and in the M.A. Examination, there is "Composition in Greek, Latin, and *English*"—pp. 59, 93.

In a pamphlet on *Middle Class Non-Gremial Examinations*, Mr. Wratislaw, of Bury St. Edmund's, has the following important remark :—  
"Indeed, it would be a great boon and blessing to the Church, if a 'short *English* Composition' were required at the Little-Go of an University as well as in the preliminary of a Middle Class or Non-Gremial Examination"—p. 6.

## ABERDEEN UNIVERSITY.

### SCOTTISH UNIVERSITIES' COMMISSION.

Two Ordinances relative to the University of Aberdeen, and signed by the Lord Justice Clerk (Inglist), are published in the *Edinburgh Gazette*. The first Ordinance has reference solely to the order of precedence among the several Professors; the second is of far higher importance.

"At *Edinburgh*, the twenty-sixth day of January, eighteen hundred and sixty-one years.

"Whereas, by an Act passed in the twenty-first and twenty-second years of Her Majesty's reign, Chapter eighty-three, intituled 'An Act to make provision for the better government and discipline of the Universities of Scotland, and improving and regulating the course of study therein, and for the union of the two Universities and Colleges of Aberdeen,' the Commissioners under the said act are empowered, *inter alia*, to make rules for the management and order of the several Universities of Scotland.

"I. The Course of Study necessary for the degree of Master of Arts shall extend over four winter Sessions, and shall include attendance for not less than two Sessions on the classes of Humanity, Greek, and

Mathematics respectively; and attendance for not less than one Session on the classes of Logic, Moral Philosophy, and Natural Philosophy respectively; and also attendance on a Course of *English* Literature, for which each University shall make due provision, &c."

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### LORD BROUGHAM'S ADVICE TO THE LATE LORD MACAULAY, ON ENTERING LIFE.

In 1823, when Lord Brougham was at the mature age of forty-four, he addressed the following letter to Lord (then Mr.) Macaulay's father, Z. Macaulay, Esq.:—

"MY DEAR FRIEND,—My principal object in writing to you to-day is to offer you some suggestions, in consequence of some conversation I have just had with Lord Grey, who has spoken of your son (at Cambridge) in terms of the greatest praise. He takes his account from his son; but from all I know, and have learnt in other quarters, I doubt not that his judgment is well formed. Now, you of course destine him for the bar; and assuming that this, and the public objects incidental to it, are in his views, I would fain impress upon you (and through you, upon him) a truth or two which experience has made me aware of, and which I would have given a great deal to have been acquainted with earlier in life from the experience of others.

"First. That the foundation of all excellence is to be laid in early application to general knowledge is clear; that he is already aware of; and equally so it is (of which he may not be so well aware) that professional eminence can only be attained by entering betimes into the lowest drudgery, the most repulsive labours of the profession; even a year in an attorney's office, as the law is now practised, I should not hold too severe a task, or too high a price to pay, for the benefit it must surely lead to; but at all events the life of a special pleader, I am quite convinced, is the thing before being called to the bar. A young man whose mind has once been well imbued with general learning, and has acquired classical propensities, will never sink into a mere drudge. He will always save himself harmless from the dull atmosphere he must live and work in; and the sooner he will emerge from it, and arrive at eminence. But what I wish to inculcate especially, with a view to the great talent for public speaking which your son happily possesses, is that he should cultivate that talent in the only way in which it can reach the height of the art: and I wish to turn his attention to two points. I speak upon this subject with the authority both of experience and observation; I have made it very much my study in theory; have written a great deal upon it which may never see the light; and something which has been published; have meditated much, and conversed much on it with famous men; have had some little practical experience in it, but have prepared for much more than I ever tried, by a variety of laborious methods; reading, writing, much translation, composing in foreign languages, &c.; and I have lived in times when there

were great orators among us ; therefore I reckon my opinion worth listening to, and the rather, because I have the utmost confidence in it myself, and I should have saved a world of trouble and much time had I started with a conviction of its truth.

“ 1. The first point is this : the beginning of the art is to acquire a habit of *easy speaking* ; and in whatever way this can be had (which individual inclination or accident will generally direct, and may safely be allowed to do so) it must be had. Now, I differ from all other doctors of rhetoric in this ; I say let him first of all learn to speak easily and fluently ; as well and as sensibly as he can no doubt, but at any rate let him learn to speak. This is to eloquence, or good public speaking, what the being able to talk in a child is to correct grammatical speech. It is the requisite foundation ; and on it you must build. Moreover, it can only be acquired young ; therefore let it be by all means, and at any sacrifice, be gotten hold of forthwith. But in acquiring it every sort of slovenly error will also be acquired. It must be got by a habit of easy writing (which, as Wyndham said, proved hard reading) ; by a custom of talking much in company ; by debating in speaking societies, with little attention to rule, and mere love of saying something at any rate, than of saying anything well. I can even suppose that more attention is paid to the matter in such discussions than to the manner of saying it ; yet still to say it easily, *ad libitum*, to be able to say what you choose, and what you have to say. This is the first requisite ; to acquire which everything else must for the present be sacrificed.

“ 2. The next step is the grand one ; to convert this style of easy speaking into chaste eloquence. And here there is but one rule. I do earnestly entreat your son to set daily and nightly before him the Greek models. First of all he may look to the best modern speeches (as he probably has already) ; Burke's best compositions, as the *Thoughts on the Cause of the present Discontents* ; *Speech on the American Conciliation*, and *On the Nabob of Arcot's Debt* ; Fox's *Speech on the Westminster Scrutiny* (the first part of which he should pore over till he has it by heart) ; *On the Russian Armament* ; and *On the War*, 1803 ; with one or two of Wyndham's best, and very few, or rather none, of Sheridan's ; but he must by no means stop here ; if he would be a great orator he must go at once to the fountain-head, and be familiar with every one of the great orations of Demosthenes. I take it for granted that he knows those of Cicero by heart : they are very beautiful, but not very useful, except perhaps the *Milo pro Ligario*, and one or two more ; but the Greek must positively be the model ; and merely reading it, as boys do, to know the language, won't do at all ; he must enter into the spirit of each speech, thoroughly know the position of both parties, follow each turn of the argument, and make the absolutely perfect, and most chaste and severe composition familiar to his mind. His taste will improve every time he reads and repeats to himself (for he should have the fine passages by heart), and he will learn how much may be done by a skilful use of a few words, and a rigorous rejection of all superfluities. In this view I hold a familiar knowledge of Dante to be next to Demosthenes. It is in vain to say that imitations of these models won't do for our times.



First, I do not counsel any imitation, but only an imbibing of the same spirit. Secondly, I know from experience that nothing is half so successful in these times (bad though they be) as what has been formed on the Greek models. I use a very poor instance in giving my own experience; but I do assure you that both in course of law and Parliament, and even to mobs, I have never made so much play (to use a very modern phrase) as when I was almost translating from the Greek. I composed the peroration of my speech for the Queen, in the Lords, after reading and repeating Demosthenes for three or four weeks, and I composed it twenty times over at least, and it certainly succeeded in a very extraordinary degree, and far above any merits of its own. This leads me to remark, that though speaking with writing beforehand is very well until the habit of easy speech is acquired, yet after that he can never write too much; this is quite clear. It is laborious, no doubt; and it is more difficult beyond comparison than speaking off-hand; but it is necessary to perfect oratory, and at any rate it is necessary to acquire the habit of correct diction. But I go further, and say, even to the end of a man's life he must prepare, word for word, most of his finer passages. Now would he be a great orator or no? In other words, would he have almost absolute power of doing good to mankind in a free country, or no? So he wills this, he must follow these rules.

“Believe me, yours,

“H. BROUGHAM.”

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#### LORD STANHOPE'S SPEECH AT ABERDEEN.

“Now there is one scene of success to which you may think my remarks will not apply. I mean speeches, such as you hear in public assemblies—in the houses of Lords and Commons, for example—where you find an extemporaneous and immediate reply delivered with great force and effect, to some speech which has only just been uttered. You will find, if you consider this more closely, that the power of making such quick replies is only to be gained by great study and by slow degrees. And I will give you on this subject the opinion of one of the most judicious, perhaps the most judicious writer who ever wrote upon the subject. I will give you a sentence from the great work of Quintilian. Does Quintilian think that the mere extemporaneous faculty or power of speaking is derived from genius alone? He says, ‘Sine hac quidem conscientia (multum in scribendo laborem insump-  
sisse) illa ipsa ex tempore dicendi facultas inanem modo loquacitatem dabit et verba in labris nascentia.’ Observe that happy expression—‘verba in labris nascentia.’ Now I ask you, may not these words remind you of that sort of rant which we sometimes hear on some hustings, and is not this empty babble wholly distinct from that measured, well-considered wisdom which we find to proceed from the leaders of opposite parties in the House? Does it not show, in the clearest manner that, in the language of Quintilian, study makes the difference between the mere flow of words, and the real power of addressing

argument, and wit, and eloquence, in immediate reply? To make this still clearer to you, I would venture to illustrate my meaning by a story derived from a different career of success. It is related in Italy of a painter, that, having produced a most powerful, though perhaps unfinished, picture, in three days, he asked as its price a hundred sequins. It is said that the churlish patron demurred at the price, saying that the sum seemed to him excessive for the work of three days. 'But what!' cried the indignant artist, 'do you forget that I have been thirty years in learning how to make this picture in three days?' When, therefore, you see an immediate reply proceed from some of the great leaders of public opinion, do not deceive yourselves by the idea that this was a mere burst of extemporaneous genius, but be assured that there has been study, persevering study, to give the power and faculty of this outburst, which seemed to spring up at the moment, and that there is a deeper source than that moment could supply.

"Gentlemen, I feel tempted at this place to state to you, from the highest authority, some of the means by which that important gift of readiness of speech can be most easily and completely acquired. And you will observe that the power of extemporaneous speaking is not confined merely, so far as utility goes, to men engaged in public life, but may in many circumstances in private life be found of great advantage. Perhaps you may like to hear some practical advice which came from a man of the highest reputation on this point. No man possessed that power of using in his oratory the right word in the right place—no man carried that gift to a higher degree of perfection, as all parties have owned, than Mr. Pitt. Now my father had the honour to be connected in relationship with that great man—and, as such, he had the privilege of being in the house with him sometimes for many weeks together. Presuming on that familiar intercourse, he told me, he ventured on one occasion to ask Mr. Pitt by what means—by what course of study—he had acquired that admirable readiness of speech—that aptness of finding the right word without pause or hesitation. Mr. Pitt replied that whatever readiness he might be thought to possess in that respect, he believed that he derived it very much from a practice his father—the great Lord Chatham—had recommended to him. Lord Chatham had bid him take up any book in some foreign language with which he was well acquainted, in Latin, Greek, or French, for example. Lord Chatham then enjoined him to read out of this work a passage in English, stopping where he was not sure of the word to be used in English, until the right word came to his mind, and then proceed. Mr. Pitt states that he had assiduously followed this practice. At first he had often to stop for a while before he could recollect the proper word, but he found the difficulties gradually disappear, until what was a toil to him at first, became at last an easy and familiar task. Of course I do not mean to say, that with men in general, the same success as in the case of Mr. Pitt, or anything like it, would be found to follow this same course of practice; although I am able to assure you from other cases I have known, that an experiment of this kind is of great use in removing the difficulties of extemporaneous speaking; and it not only gives its aid

in public speaking, but also in written composition. Moreover, you will find this course has the further advantage of confirming and extending your knowledge of some valuable author who has already been made the subject of study; and on these grounds it is, as I conceive, by no means unworthy of your adoption."

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#### LORD STANLEY'S SPEECH AT UNIVERSITY COLLEGE.

"Gentlemen, there is one characteristic of this College, as of the University of which it forms part, which ought not to pass without notice. You were among the first to break in upon the old routine which practically almost limited English teaching to classical and mathematical studies. Here too the older Universities have followed your lead; but though much has been done in that respect both at Oxford and Cambridge, yet practically it is there the case that classical and mathematical proficiency secure the highest prizes and the most valuable endowments, while the other more recent branches of study are comparatively unendowed. In this place I am told it is otherwise, and that the Student who has taken the highest honours in Natural Philosophy, in Modern Languages, in History, or any other of the branches of study for which prizes have been conferred to-day, is not looked upon as in any way inferior to one whose special acquirements may have lain in the direction of Latin and Greek. I am glad also to learn that much stress is laid by those who direct the course of teaching here, on a *thorough and scientific knowledge of that language with which we as Englishmen are most concerned,—I mean our own.* No word will fall from me in disparagement of classical literature; I know its value too well; but it seems strange that in a country where so many Students are familiar with every dialect of Greek, and every variety of classical style, there should be comparatively so few who have really made themselves acquainted with the origin, the history, and the gradual development into its present form of that mother-tongue which is already spoken over half the world, which is destined to yet further geographical extension, and which embodies many of the noblest thoughts that have ever issued from the brain of man. To use words with precision and accuracy, one ought to know their history as well as their present meaning. And, depend upon it, it is the plain Saxon phrase, far more than any term borrowed from Greek or Roman literature, that, whether in speech or in writing, goes straightest and strongest to men's heads and hearts.

"We have heard at the Bar, or in Parliament, men whose instantaneous command of words, whose readiness of thought as well as of expression, seems the effect of instinct rather than of training. But what is the secret of that readiness? Why, almost always it is this,—that the mind has previously been so exercised on similar subjects, that not merely the necessary words, but the necessary arguments and combinations of thought, have become by practice as intuitive as those motions of the body by which we walk, or speak, or do any familiar and everyday act."

## THE BISHOPS, THE CLERGY, AND THE PEOPLE.

"FRASER'S MAGAZINE," No. 182, Vol. XXXI.

"We repeat, that this mode of *slurring* the Liturgy is productive of *positive injury*. When the prayers and lessons are mumbled over in this sing-song way (the derisive name in the sixteenth century was "Mumble-Matins"), much of the devotion of the *first*, and even more of the instruction of the *second*, are lost. 'You *preach* the prayers,' is the retort of the *intoners* to their objecting brethren. Now there may be, and often is, justice in the censure; but because Tomkins cannot play one of Mozart's masses upon the *organ*, is Bumble to try it on the *hurdy-gurdy*? Because A declaims Paul's pleading before Agrippa, as if he were Sir Thomas Wilde personating the indignation of Mr. Carus Wilson at some Jersey jurat, is that any reason why B should drop all emphasis, and stifle every inflection of feeling, as if he were a Westminster scholar at Trinity, determined to outrage the Dean? The fact is, and, however mortifying, it ought to be told, that *very few of the English Clergy know how to read*. We can, if required, produce the highest authority for this assertion. We have ourselves heard the late Bishop of London\* express his surprise at the *general deficiency in this most essential accomplishment*, even among the Clergy of his own diocese. Yet why should he be surprised? Who can learn except he be taught? And, however favourable the Poetics of Aristotle, or the Mechanics of Whewell may be to the growth of spiritual qualities, their most ardent admirers will scarcely claim for them any beneficial influence upon *elocution*. A partial remedy is easy and at hand. There is already, in full operation at Cambridge, a Theological Examination for students who have taken their B.A. degree. It is familiarly known as 'The Involuntary Voluntary;' for, while the University leaves it open, many of the Bishops have announced their intention of refusing ordination to all candidates who have not passed it. Now *let reading the Liturgy form a branch of this examination, and let the certificate of the Examiner be essential to any Friday interview at London House*. We confess that one obstacle remains to be removed, and that is, the difficulty of finding an Examiner, although unquestionably it is possible to be a judge of reading, without being able to read; just as one may appreciate a landscape of Claude without having power to paint it."

## CONTEMPORARY ORATORS.

"FRASER'S MAGAZINE," No. 184, Vol. XXXI.

"Anti-Corn-Law Leagues, and Agricultural Protection Societies; Exeter Hall enthusiasts, and Crown and Anchor brawlers; holders of 'monster' meetings, and Protestant Operative Associations; Ministerial speeches at anniversary dinners, and Chartist harangues to the dregs of

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\* Blomfield.

the populace : each and all, though opposed as the poles in the principles they propound and the objects they seek to attain, agree, with a marvellous unanimity only paralleled by the instinct of self-preservation, in submitting their cause to the suffrage of the people, and in seeking to impart into the discussions of the legislature an influence in their favour derived from public out of doors. *The whole empire is from time to time under the influence of public speakers.* Oratory is a severe and exacting art. Its object is not merely to excite the passions or sway the judgment, but also to produce models for the delight or admiration of mankind. *It is a study which will not brook a divided attention.* The orator speaks rarely, and at long intervals, during which he saturates his mind with his subject, while casting it in the mould to which his taste guides him. But the exigencies of modern political warfare have called into being a class of public speakers, whose effusions fall as far short of those of the professed orator in permanent beauty as they excel them in immediate utility. The most popular and powerful speakers in the House are those who, rejecting the beautiful, apply themselves to the practical."

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#### A FEW WORDS ABOUT SERMONS.

"CORNHILL MAGAZINE," May, 1861.

"And who is in fault—the preachers or the people? I am about to demonstrate that the preachers and the people are both in fault, and to weigh out to each their due proportion of censure, as impartially as if Themis held the scales herself.

"In themselves sermons are no worse than they were before, and no better; but the people are better, that is to say, they expect something better than their grandfathers expected. The constant reading of leading articles in newspapers, and 'crack' articles in magazines, has created an appetite for luxury in composition. Even the unwashed know something of the difference between good writing and mere declamation; the schoolmaster has been abroad long enough to make them at home at least in the English language.

"A modern congregation is probably not more anxious for improvement than a congregation of the time of Queen Anne; but it is certainly more attentive, and, unfortunately for the preacher, it is certainly more critical. It has no idea of taking him, personally, at his own valuation. Nor is it by any means prepared even to take his assertions, indiscriminately, for 'gospel.'

"All this time the clergy have been stationary. In Greek and Latin, no doubt, they have advanced as fast as their age, or faster. University men now write Greek Iambics, as every one knows, rather better than Sophocles, and would no more think of violating the Pause than of violating an oath. A good proportion of them also are perfectly at home in the calculation of perihelions, nodes, mean motions, and other interesting things of the same kind, which it is unnecessary to

specify more particularly. So far the clergy are at least on a level with their age. But this is all that can be said. *When we come to their mother-tongue a different story is to be told* Their English—the English of their sermons—is nearly where it was a hundred years ago. The author of ‘*Twenty Years in the Church*’ makes the driver of a coach remark to his hero, that *young gentlemen from College preparing to take orders appear to have learned everything except their own language*. And so they have. Exceptions, of course, there are, many and bright; but in the main the charge is true. The things in which, compared with former ages, they excel so conspicuously, are the *very things which have least concern with their special calling*. The course of their progress has reversed the course of charity;—it began abroad, and has never yet reached home.”

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*Letters of English Bishops in 1860 on the Necessity of Training Theological Students in Public Reading.*

*From the Archbishop of Canterbury.*

“I am of opinion that the faculty of reading or speaking intelligibly and impressively may be much improved, and often greatly requires to be improved, by attention and instruction.

“Manifestly, however, the value of the instruction entirely depends upon its quality. It might be of such a nature as to produce the inconveniences to which you allude in your letter. I must therefore beg to be understood as merely giving a general opinion, without reference to any particular Lecture or Lecturer.”

*From the Archbishop of York.*

“I feel no difficulty in answering your question, by saying that I do approve of Candidates for Ordination trying to acquire a distinct, natural, impressive, and devotional style of reading and delivery, free of slovenliness and affectation.”

*From the Archbishop of Dublin.*

“The Archbishop of Dublin is very far from objecting to instruction in Elocution, provided care be taken to avoid an artificial system.”

*From the Rev. Frederick Gell, Chaplain to the Bishop of London.*

“In reply to your letter to the Bishop of London on the subject of Church Reading, I am directed by his Lordship to say, that he is not in the habit of requiring Candidates for Ordination to read the Church Service; that he tests their power of writing Sermons and makes them read their sermons before him.

“His Lordship cannot of course express his opinion as to your Lectures or instructions, which he has not heard. What does appear to him of great importance in the matter (next indeed to the reading

of the Services with that devout reverence which can only be secured by the clergyman's feeling what he reads) is that he should speak distinctly, and avoid every peculiarity likely to distract the congregation. His Lordship particularly dislikes very slow reading ; and also what is called fine reading, into which a learner of elocution may so easily fall."

*From the Bishop of Durham.*

"I beg to acknowledge the letter received from you to-day. You ask me for 'a few lines expressive of my view of training Theological Students in reading the Church service clearly, naturally, and devotionally.'

"I apprehend there can be but one opinion as to the importance of reading the service devotionally. I am afraid it is but too true that while too little attention is now paid to the delivery of a Sermon, still less care is given to the leading the Congregation in prayer.

"My practice is to make every Candidate read to me before I accept him, and allow of his attending my public examination.

"I need not say therefore that I attach great importance to the manner a Clergyman does his work in the Reading Desk.

"I believe that many object to the length of our Liturgical Service, because they suffer under the negligence and carelessness of the Clergyman who should pray.

*From the Bishop of Oxford.*

"It is in my opinion impossible to rate too highly the importance of distinct and articulate reading in the performance of Divine Service. And you are quite at liberty to state that such is my opinion, if you think that the knowledge of it will lead Candidates for Holy Orders to study to attain that valuable qualification."

*From the Bishop of Bangor.*

"So far from esteeming correct and impressive reading to be of *small*, I consider it to be of very great importance in a Clergyman. I believe this opinion has been expressed by several of the Bishops lately in their Charges.

"In my own Diocese, however, with the exception of a few parishes, that reading, to be understood by the people, must be Welsh."

*From the Bishop of Norwich.*

"I learn with the greatest satisfaction from your letter of the 7th instant that an effort is being made by your College, and by the Vice-Chancellor in the University, to direct the attention of Theological Students to the great importance of their acquiring a correct, distinct, and impressive style of reading the Liturgy.

"The efficiency of not a few earnest and faithful Clergymen is seriously impaired by indistinct utterance and incorrect reading, evils

which might have been avoided by attention and cultivation at an earlier age.

"In my instructions to Candidates for Holy Orders I mention proficiency in reading the Church Service as an indispensable requirement."

*From the Bishop of Lincoln.*

"I am so far from disapproving of Candidates for Orders and Clergymen learning to read, that it has been my repeated advice to them to do so: believing that a bad, i.e. indistinct, hurried, or unnatural delivery, not only hinders the usefulness of many ministers of our Church, but is also connected, as arising from the same mismanagement of the voice, with the throat complaints which are so prevalent amongst us.

"At the same time, I sympathise in the dread of anything affected or dramatic.

"It is no paradox, owing to influence over us of habit, timidity, and conventionalities, that we need teaching to read and preach *naturally*."

*From the Bishop of Bath and Wells.*

"I am of opinion that Instruction in Reading should form part of the education to be given to Divinity Students in the Universities.

"The power of being able to read simply and distinctly is a qualification in Candidates for Deacon's Orders not to be dispensed with."

*From the Bishop of Ripon.*

"The power to read well is an important qualification for admission to Holy Orders. For want of attention to this point, our beautiful Liturgy is often ill understood and as ill appreciated.

"I am glad to find that an effort is being made in the University to draw attention to the subject, and I heartily wish you every success in training those who intend to offer themselves as Candidates for Ordination to acquire the art of correct reading."

*From the Bishop of St. Asaph.*

"In answer to your letter dated 8th, I would observe, that the evil to which you allude is common, and that all remedies by which it can be obviated are valuable. Of course I cannot pretend to say how far those adopted by you may tend to answer this purpose.

"1st. People read ill, from not being used to read aloud; or from not understanding the doctrine of Enclitics, Proclitics, and Emphasis.

"This may be remedied by teaching.

"2ndly. From not understanding what they are reading. This may be remedied by study.

"3rdly. From their *reading* Prayers, and not *praying* them, from not feeling what they are doing.

"This I fear cannot be remedied by teaching."



*From the Bishop of St. David's.*

"I do not sufficiently understand the nature of the 'impression' to which you allude, to know how to 'counteract' it. All I can say is, that I attach very great importance to good reading, and am used strongly to recommend the study of it to my Candidates for Ordination. But beyond this, I am not able to say any thing as to the value attached to proficiency in this study at the Examination for Holy Orders."

*From the Bishop of Llandaff.*

"Upon the importance of a 'clear and impressive' style of reading, there cannot, I imagine, be two opinions. My Candidates for Ordination are always required to read portions of the Service in my Chapel, and seldom, if ever, does an ordination pass without my speaking to them upon the subject in my Charge at the time of subscription.

"Upon 'the study of the Art' of reading, I do not express any opinion. Artificial reading is, I think, often very offensive. And whether a bad reader can be made a good one after attaining to manhood, must depend upon a variety of circumstances. Judicious training at an early period of life seems the great requisite. Where this has not been enjoyed, there is no reason why the defect should not, if possible, be afterwards supplied."

*From the Bishop of Rochester.*

"It was very agreeable to me to find in you this evening so able and earnest an advocate for Book-hawking and its accompaniments. I rejoice that an English Lecturer on our national language and literature should interest himself in such practical services. Your own special and official work will never suffer by it. On the contrary, I feel assured that your instructions to the young Candidates for the Ministry will become more animated and interesting because you concern yourself in such means of parochial improvement.

"I can truly assure you that I regard with thankfulness the effort which is making at C. C. College, to impart to young men the power of reading the Liturgy and of composing and delivering Sermons and addresses with more propriety and force than has been usual heretofore. I have no fear of Candidates being led away to formality and affectation by possessing the powers which you seek to impart. The study of Elocution is, to my mind, of the greatest importance. All my Candidates for Orders read before my Chaplain, and again before me. But this is done much rather to secure myself and them from a dilemma than to promote the ability which I wish them to possess.

"I hail with thankfulness the determination of your College to do something systematically in the matter, and shall be delighted to learn that the University is disposed to promote good reading and ability of this kind adapted to the Services of our Church, which often suffer from the incompetence of beginners, who, if they can appreciate, cannot express their beauties."

*From the Bishop of Exeter.*

"I am glad to see that the Art of Reading, and of delivering Sermons, makes a prominent part of the Teaching of the English Lecturer of C. C. C. C., and I heartily wish that many future Candidates for Holy Orders may profit by this Instruction in an art so disgracefully neglected."

*From the Bishop of Ely.*

"I beg to refer you to the printed Letter of His Grace, the Lord Archbishop of Canterbury, as sufficiently expressing my opinion on the subject of your communication."

*From the Bishop of Lichfield.*

"None can attach more importance than I do to intelligent and correct, and at the same time natural, simple, and devout, reading by the Clergy in our Churches.

"Any course of instruction, or of practice, which may tend to the attainment of this end, cannot but be of great value.

"I heartily therefore wish you success in the effort which you are making for this purpose."

*From the Bishop of Manchester.*

"I am convinced that the careful study of the force and meaning of our Prayer Book, on which alone really good and effective reading in the Church could be based, would be an invaluable accomplishment in all, but especially the younger Clergy. The complaint of length in the services sometimes made would seldom be heard, if attention were arrested and secured by simple, earnest, impressive, yet unaffected 'saying,' not ordinary reading, the petitions and praises of our admirable Liturgy.

"Nor should the study rest here. The Lessons,—especially those from the New Testament,—can never be read safely by the Clergy without a reference to the original, to ascertain the exact shades of meaning in any apparently doubtful passage. But the reader, whether of Liturgy or Lessons, must rely for success, humanly speaking, on what he simply brings out, not what he adds or obtrudes on each passage before him. Truth in simplicity should be his only object."

*From the Bishop of Worcester.*

"I think that the instruction and advice of a good teacher may be of great service to persons, who desire to read and speak in public with effect, and to lead the devotions of a Congregation in a profitable manner. There are few persons who might not derive benefit from such instructions."

\*\*\* The foregoing extracts are selected from letters addressed to my colleague at King's College, the Rev. A. J. D. D'Orsey, who had then just commenced giving instruction at Cambridge, in Public Reading, &c., at the same time that I first began lecturing on the same subject at Oxford.

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## ON CLERGYMAN'S SORE THROAT.

## CULL'S "LECTURE ON READING ALOUD."

"This condition of throat, so common amongst the clergy, is produced either by excessive use of the voice in continuously severe duty, or by misdirected effort in the art of vocalization. Barristers endure without ill consequences more severe and continuous vocal exercise than the clergy. The chief distinction is, that the voice of the barrister is produced for speaking, that of the clergyman for reading. If this malady were simply the result of overworking the voice, barristers ought to suffer from it as much as the clergy, nay, more, for the rate of utterance being far greater in speaking than in reading, it is evident that the organ of voice performs more work in a given time in public speaking than in public reading. From this circumstance it might be inferred that the organ of voice is able to do more work in speaking than in reading. If all the clergy, and if all other public readers suffered from this malady, such an inference might be valid : but some public readers only suffer, and those are commonly not the men who read aloud most, or those who are weak of constitution.

"The organ of voice, it is true, like every other organ, may be overworked, and very often is tasked beyond its powers by singers, speakers, and readers. Long-continued overwork induces great fatigue, with a sense of exhaustion in the throat, and then pain is experienced in every attempt to vocalize. Morbid conditions of the throat, familiar to medicine, are found in connection with this state of the voice. Medical treatment, however, is capable of removing these ill effects of overwork, and the voice again becomes able to perform its usual amount of work.

"The case, however, is different in regard to Clergyman's sore throat ; for although the morbid condition of the throat may yield to medical treatment, yet the voice is seldom able to perform its usual amount of work for long together, in consequence of the occurrence of pain and distress in the act of producing voice to read aloud : and not only is vocalization painful, but the voice is found to be less under control than formerly, and, as a consequence, the character of the reading is deteriorated.

"Rest, continual cessation from vocal effort, which is so beneficial to the overworked voice (whether in singing, speaking, or reading) in regaining its power, seems to give but little power to the reader suffering from Clergyman's sore throat. All these circumstances concur in confirmation of the view that Clergyman's sore throat is not the result of excessive, but of misdirected effort in producing voice.

"The song-note and speech-note are essentially different, yet each may be produced in their respective work of singing and speaking for several hours daily without injury to the throat. It is only the speech-note, as produced for reading, that induces this condition. I observe that the highly cultivated voice of the singer, and the instinctively produced voice of spontaneous speaking, can alike be exercised without

fatigue and without pain. Thus art successfully competes with nature. The voice instinctively produced for spontaneous speaking is equalled by the highly cultivated voice of the singing school—the pure tone of the Italian system. This is indeed a triumph of art : and we see the voice of reading, which is not instinctive, on the one hand, nor cultivated on the other, is unable, in most cases, to effect its purpose, and frequently breaks down under moderate work.

“This suggests that the voice must be either instinctively produced like the one, or highly cultivated like the other, in order to last. But in reading it cannot be instinctive ; for even in those cases where the language is recited from memory, as many clergymen go through our Morning Service, we find that the close connection of the thought, language, and voice of spontaneous speaking does not exist. The alternative, therefore, of a highly cultivated voice must be adopted : and by this term I do not mean the application of those rules of reading which are taught by elocution masters, but a cultivation of the voice on sound acoustic and physiological principles analogous to those which are so eminently successful in cultivating the voice of song.

“This is not mere theory. Voices have been cultivated on such principles with great success. Weak ones have been strengthened, and greatly improved in flexibility and tone : and even those supposed to be permanently silenced by long-continued Clergyman’s sore throat have been restored to public usefulness.”

THE END.

SELECTIONS FROM  
OPINIONS OF THE PRESS

ON THE FIRST EDITION OF

MR. PLUMPTRE'S "PRINCIPLES AND PRACTICE OF  
ELOCUTION."

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"These Introductory Lectures by Mr. Plumptre are most lucidly illustrative of the principles and practice of that art of Elocution of which he is himself, in both senses, a master, particularly of Elocution considered in reference to the learned professions and to Parliament. Mr. Plumptre appears with admirable credentials before his pupils at the University, and before all those who either in Oxford or in London may aspire under his able tuition to prepare themselves by an Elocution course for the Church, for the Bar, or for Parliament. He is himself a barrister, and is the hon. secretary of the Public Reading Society, of which Lord Brougham is the president. As one of the most accomplished readers of that society, he has frequently had occasion to signalise here, in the metropolis, his capabilities as an elocutionist—capabilities naturally very considerable, but beyond that by study and practice admirably cultivated."—SUN, *March 20th*, 1861.

"This little volume contains Lectures delivered by Mr. Plumptre, at Oxford, by permission of the Vice-Chancellor, designed to impress upon his audience the importance of acquiring the art of Elocution. In that region his remarks were properly directed to the clergy and the students for the Church; but all that he said about the value, nay, the necessity, for learning to speak and read, and his contention that it was quite as much an art to be studied as singing, drawing, or any other accomplishment, are equally applicable to our own profession. Certainly a tolerable speaker is not quite so rare among the lawyers as a tolerable reader among the clergy, but we must admit that good reading or speaking is still very rare in either branch of the profession. Even barristers, whose express business it is to speak, rarely deem it necessary to make a study of the art they are to practise every day of their lives. The solicitors have more excuse for the neglect of it, for they are not necessarily called on to speak; they may escape if they will, though they are always looked to as the proper persons to sustain a discussion in a public meeting, and a lawyer who cannot talk is not held in the same public estimation as one who can. Our own opinion of the importance of making a study of the arts of reading or speaking is best shown by our endeavour to assist those who may desire to attain those accomplishments, with such hints as experience and study have suggested. If any doubt the utility of, or even the necessity for, this acquirement, let them read Mr. Plumptre's little volume, and it will convince them. . . . We believe that a great stimulus has been given to the subject in Oxford by these Lectures, and their wider diffusion will, we hope, produce equally good results, not only among the lawyers, but among the general public."—THE LAW TIMES, *April 27th*, 1861.

"A brief but lucid summary of a course of sound and practical Lectures on Elocution. . . . The glimpse of his system which they enable us to obtain gives us a very high idea of Mr. Plumptre's skill and method as a teacher, and we heartily wish him success in his zealous attempt to secure an adequate recognition of this important but most universally neglected branch of a liberal education."—SPECTATOR, *March 16th*, 1861.

"Mr. C. J. Plumptre's Lectures on the principles and practice of elocution have received the sanction of the University of Oxford, and we are right glad to see that body encouraging the study of an art which has been too much neglected amongst us, and the need of which is so frequently manifest in the performance of the more public duties of our clergy."—*JOHN BULL, May 11th, 1861.*

"Mr. Plumptre's Lectures are here published in a condensed form, so as to impart as much practical instruction as can be conveyed in a manner necessarily imperfect. . . . We intend now to give an analysis of what is here advanced, not only because the experiment is an important one in its probable results, but also because of the valuable practical information which this little volume conveys."—*CLERICAL JOURNAL, April 9th, 1861.*

"'Oxford Lectures on Elocution,' by Mr. C. J. Plumptre, as the title shows, are confined to the art of speaking. . . . but they exhibit much thought and practice."—*CHRISTIAN REMEMBRANCE, April, 1861.*

"Mr. Plumptre's Lectures are sound and practical, entering not only into the principles but the practice of Elocution; and they will be found to be of great value by the young clergyman or barrister, and indeed by every educated gentleman who is called on, either constantly or at intervals, to speak in public—and who is not? Mr. Plumptre suggests the establishment of a professorship of elocution at Oxford, a step which certainly seems to us a move in the right direction."—*THE ORIENTAL BUDGET, July, 1861.*

"The neglect of the art of public speaking has always been a just reproach to this country, when by the form of the government every one has an equal chance of reaching the highest honours in the state. This crying neglect, it will be seen by the title of the above work, the author has attempted to correct, and that by a series of lectures, in which the subject is handled in all its branches, and in a most admirable and perspicuous manner. Mr. Plumptre has literally left nothing to be desired, so clearly and so ably has he conveyed his sentiments and opinions on this question. We have great pleasure in rendering our unqualified praise both of the style and composition of this very useful little work."—*THE ERA, August 4th, 1861.*

"This little treatise embodies the substance of a course of introductory lectures on the principles and practice of Elocution, delivered in Oxford during the Michaelmas Term of last year. The author is well and favourably known here, as well as in London, where his efforts as a teacher of this most valuable art have been highly appreciated and attended with gratifying success. . . . Mr. Plumptre is evidently a master of the art, and we strongly recommend his treatise to all to whom the subject upon which it treats can be of the least service."—*OXFORD UNIVERSITY HERALD, March 9th, 1861.*

"Mr. Plumptre is thoroughly proficient in the elocutionary art, and his little book will be found extremely useful to all who are in any way likely to take part in public life."—*OXFORD CHRONICLE, March 2nd, 1861.*

"Having so recently expressed our opinion on the merits of Mr. Plumptre's Lectures, and on his abilities as an elocutionist, we need not do more on the present occasion than cordially to recommend his book to the notice of our readers."—*OXFORD JOURNAL, March 2nd, 1861.*

" . . . . We now turn to Mr. Plumptre's little volume of Lectures, and although its main object is to show the value and necessity of Elocution, and to announce that he intends to devote some of his time both in London and Oxford to the instruction of the Clergy and others in this important but neglected branch of their education, the following extracts will be read with interest, and will be found to be of much use to our readers."—*THE ENGLISH CHURCHMAN, September 12th, 1861.*

*MR. CHARLES F. PLUMPTRE (Lecturer on Public Reading and Speaking, King's College, London, Evening Classes Department), begs to announce that he Lectures and gives practical instruction in Public Reading and Speaking to his classes at King's College, every Tuesday and Friday Evening, from 8 till 9, during the Winter Session (beginning in October and ending in April), and every Tuesday in the Summer Session (beginning in April and ending in June), from 6.30 to 8 P.M. Private pupils and classes for instruction and practice in all the various branches of Elocution are received by Mr. Plumptre from October till August at his residence, No. 36, Hamilton Terrace, St. John's Wood, N.W.*

*Special arrangements are made for the reception of pupils suffering under any Impediments of Speech, Defective Articulation, or "Clerical Sore Throat."*

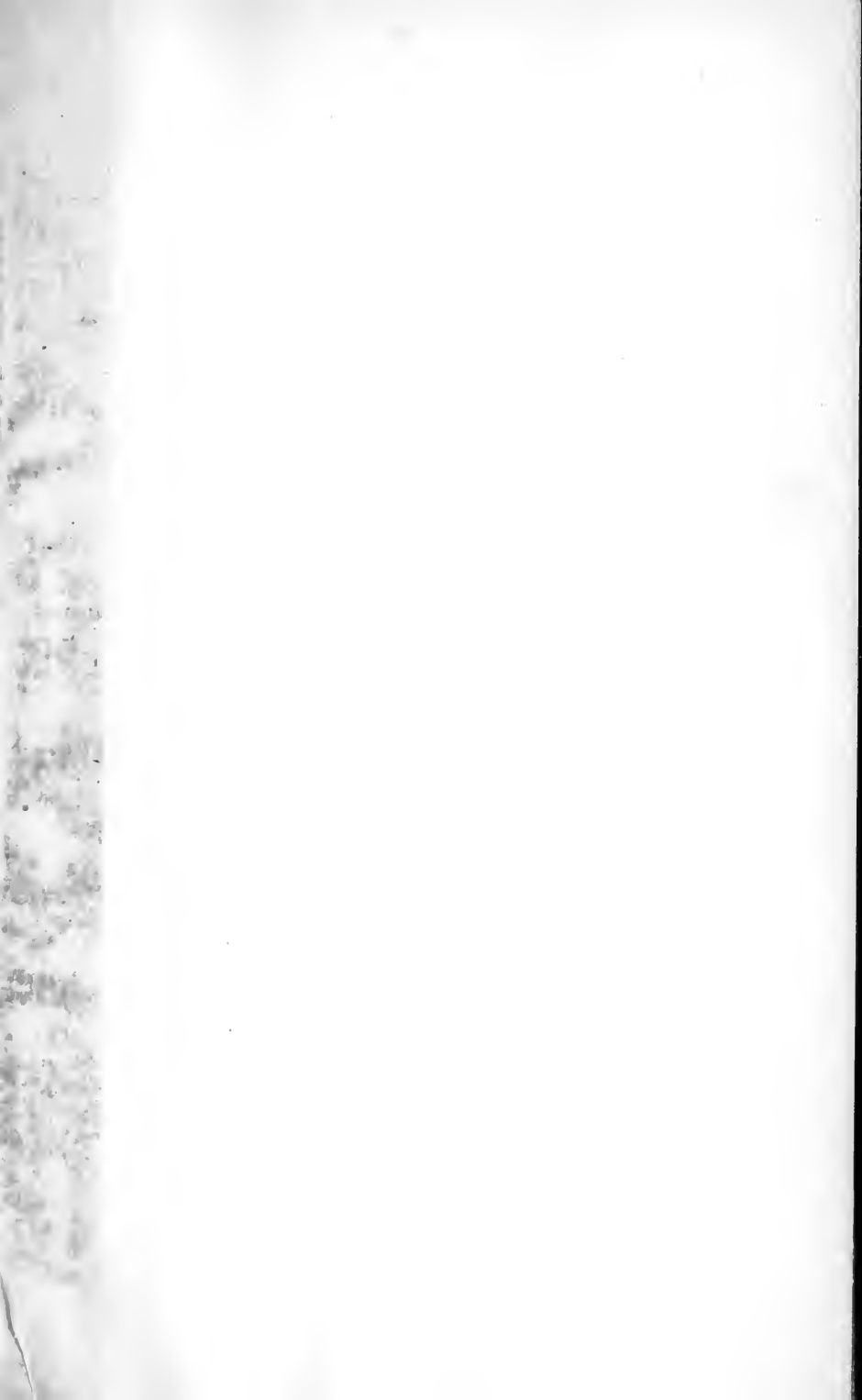
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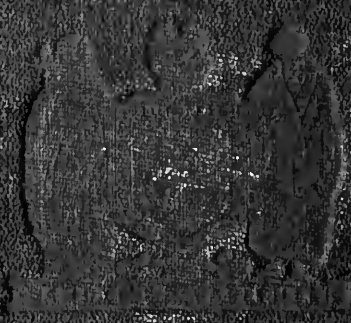
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